

PENCIL POINTS

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DRAFTSMANSHIP AND ARCHITECTURE

AS EXEMPLIFIED BY THE WORK OF J. MONROE HEWLETT

By Francis S. Swales

EDITOR'S NOTE:—This article is the first of a new series by an author who is not unfamiliar to readers of *Pencil Points*. He will be welcomed back to our pages as an old friend by our charter subscribers who remember his contributions of former years on "Master Draftsmen," "The Technique of Rendering," and so on.

AFTER GRADUATING FROM the Columbia University School of Architecture in the Class of 1890, James Monroe Hewlett entered the office of McKim, Mead, and White, where he spent the following year. He then went to Paris to continue study, taking up mural decoration as a special branch of architecture. At Paris he remained a year and a half in the Atelier of P. V. Galland, the decorative painter. Returning to New York, he spent the years 1892 to 1894 in the office of McKim, Mead, and White. During the latter year he and Austin W. Lord formed the partnership of Lord and Hewlett, Architects, which soon achieved a national reputation as designers of great residences in and around New York, public libraries during the days when Andrew Carnegie was "giving them away with a ton of steel," a large armory with a vigorous military "kick" to its lines and detail, and the building for the Department of Agriculture at Washington. This last named commission came to them through winning the competition for its design. The design of the Brooklyn Masonic Temple by Lord and Hewlett and Pell and Corbett, Associated, was one of the early experiments in polychromy in the

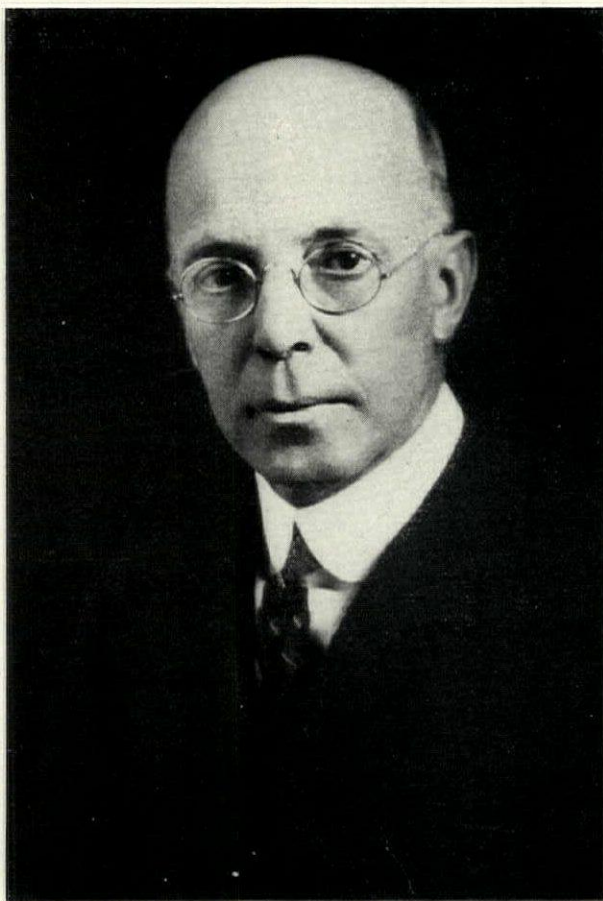
United States, and still shows the way to most subsequent efforts along the same kind.

During nearly fifteen years the practice of the firm of Lord and Hewlett was confined almost exclusively to architecture but since 1910 architectural practice has been combined with mural decoration and scenic design.

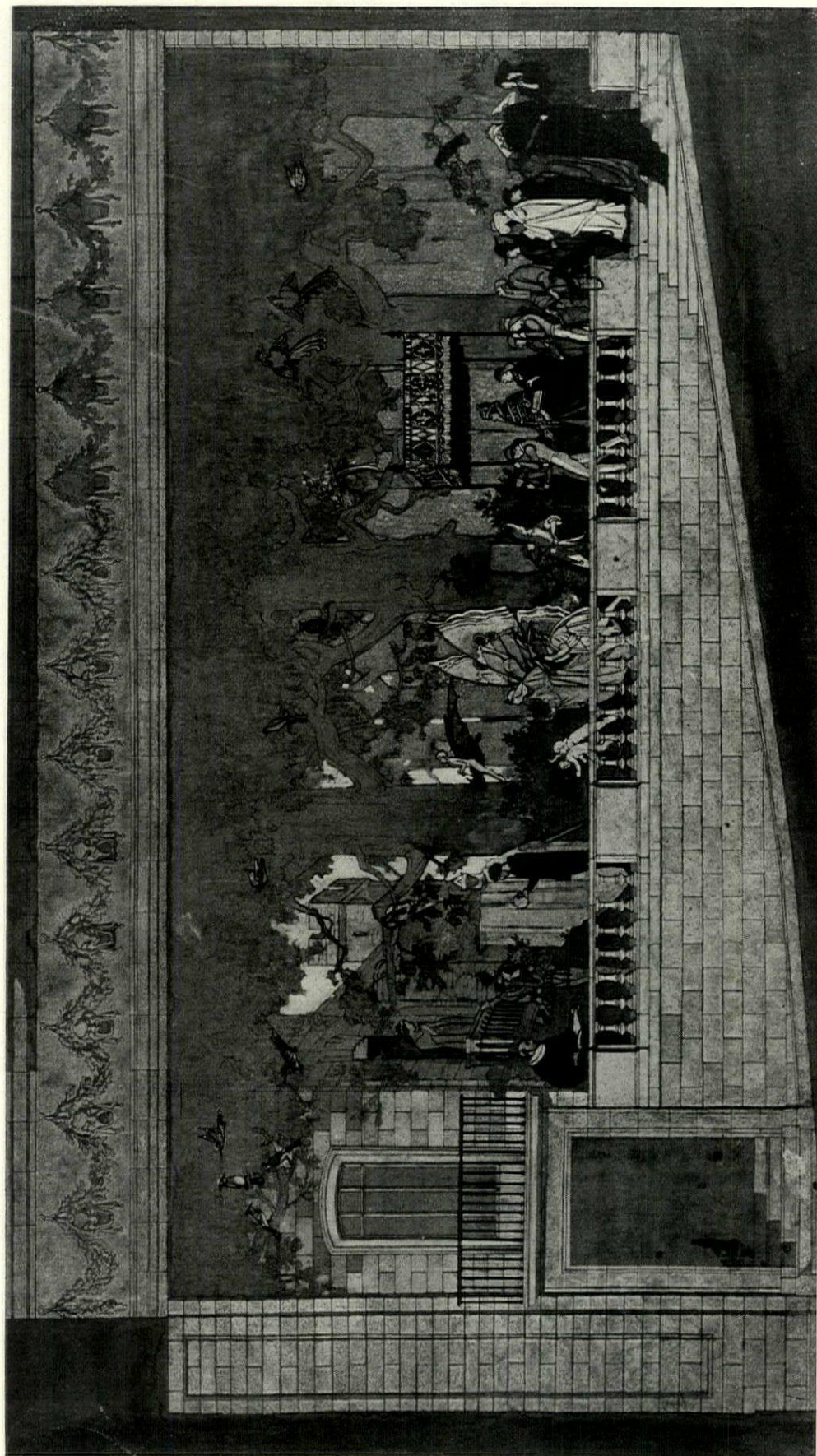
Not so long ago, at one of the Architectural League Exhibitions, to which Hewlett had contributed splendidly the decoration of a magnificent room, a raving young out-of-town enthusiast desired to know whether "this leader of the young school of decorators is a son of the Hewlett of the old firm of architects, Lord and Hewlett." That "they" happen to be not father and son, but one and the same person, amazed my questioner. That an architect whose buildings were conceived in a big monumental sense with a leaning towards the architecture of the engineer,

rather than that of the painter, should turn to detail and color for self-expression in later years was surprising. It is, because it has been usually the other way about,—the painter has taken up architecture in later years.

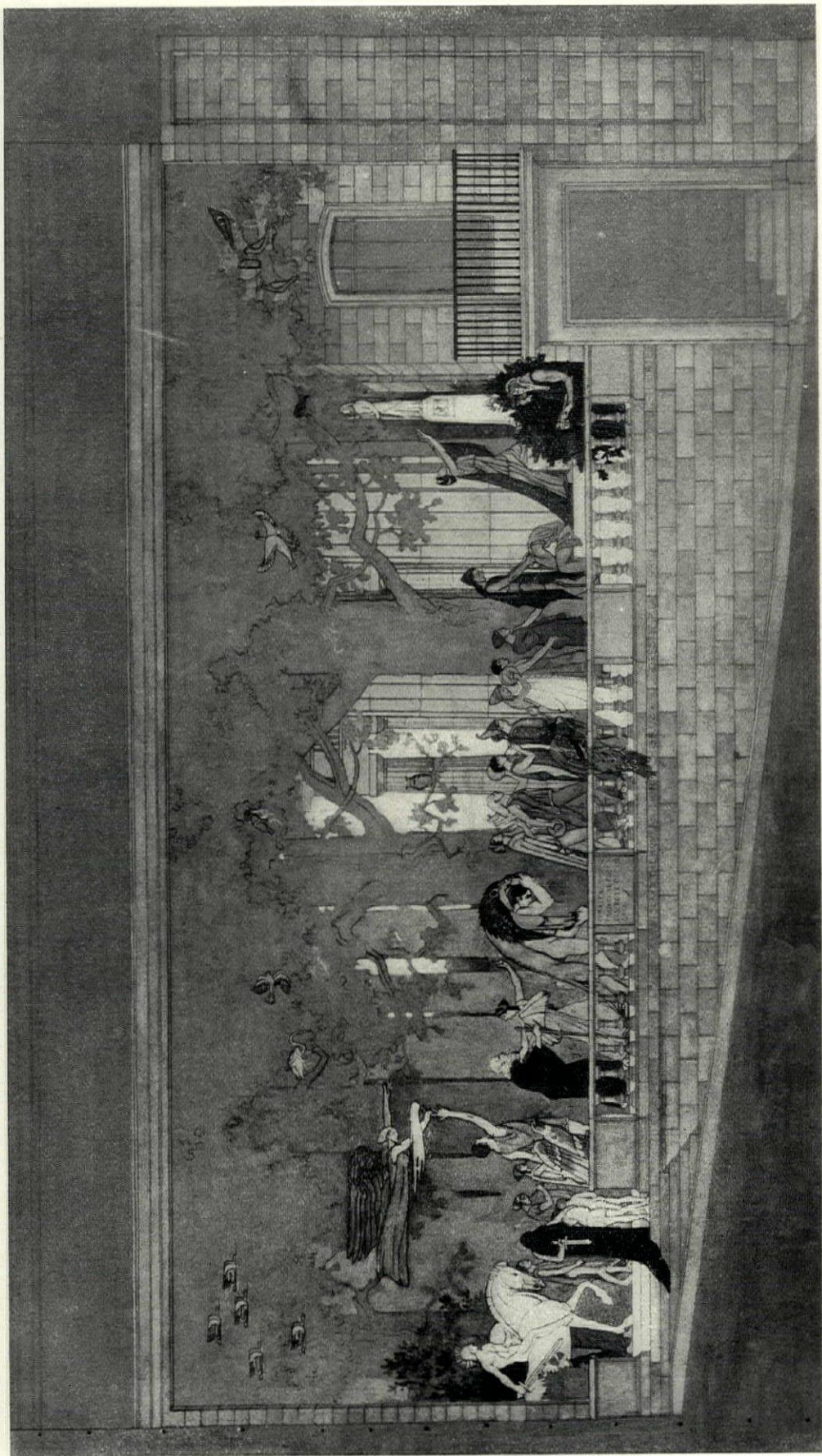
More surprising, however, was the earlier turn



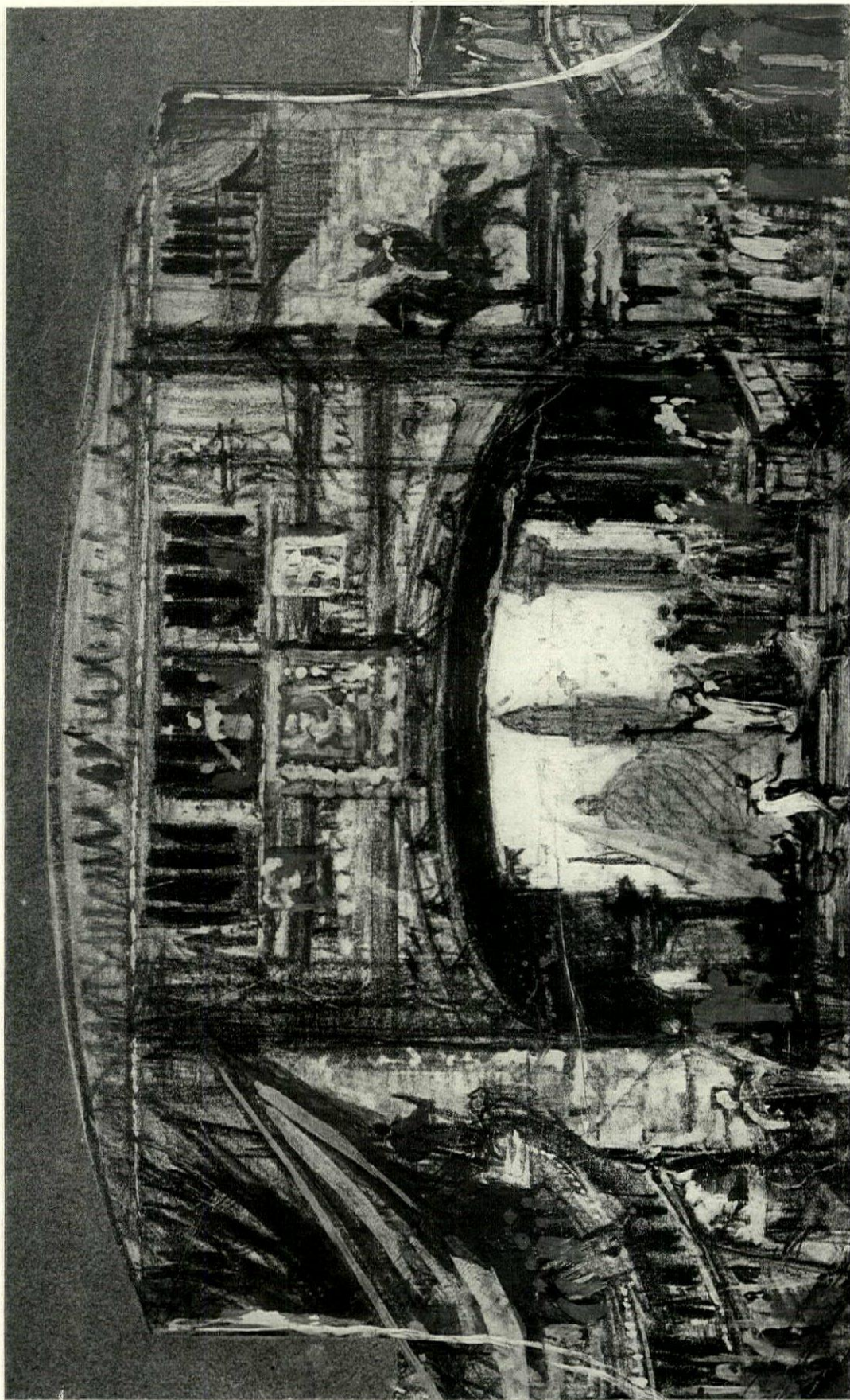
J. MONROE HEWLETT



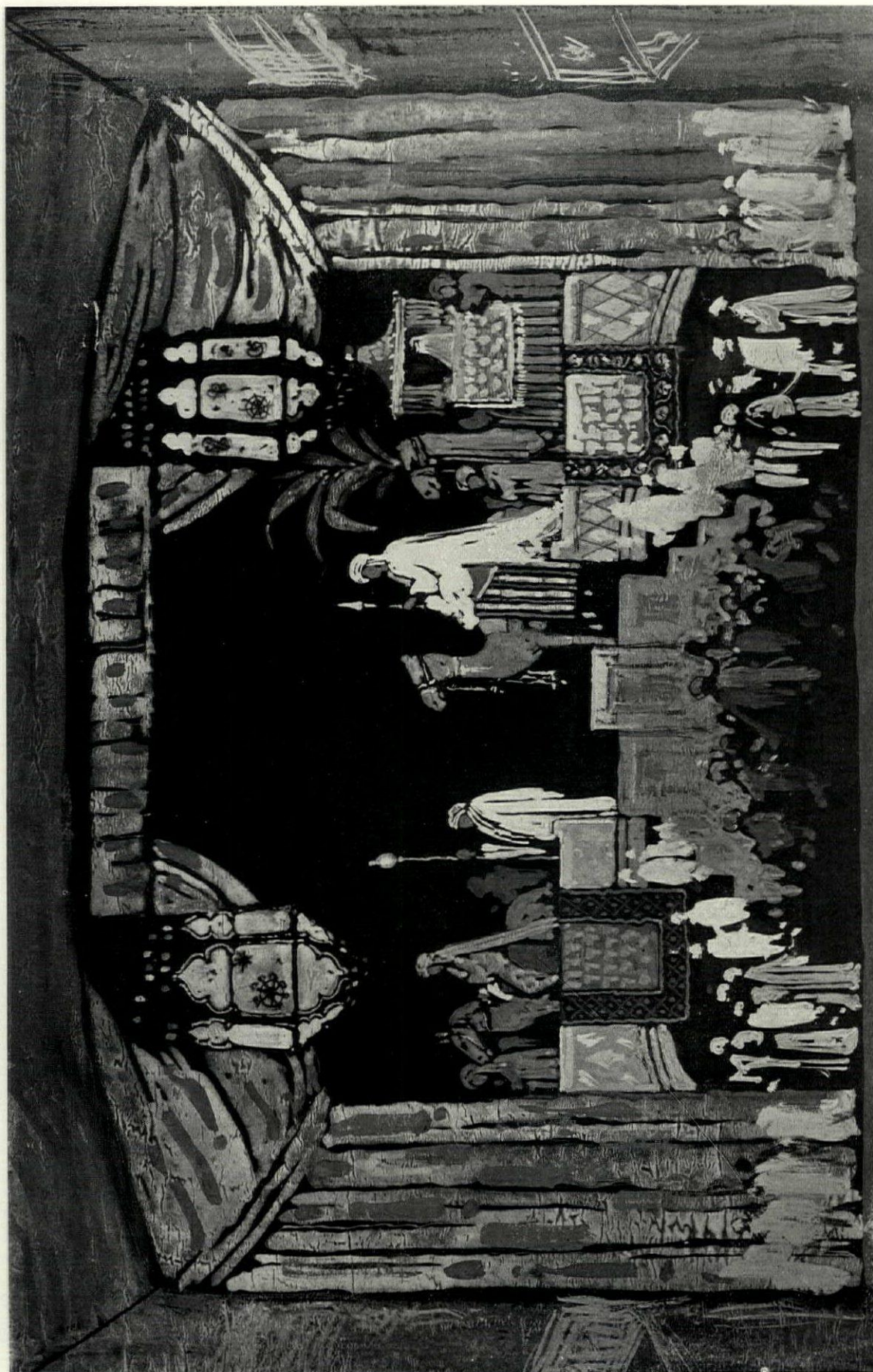
STUDY IN TEMPERA BY J. MONROE HEWLETT FOR DECORATION IN WILLARD STRAIGHT MEMORIAL THEATRE
Delano and Aldrich, Architects



STUDY IN TEMPERA BY J. MONROE HEWLETT FOR DECORATION IN WILLARD STRAIGHT MEMORIAL THEATRE
Delano and Aldrich, Architects



FROM COLOR SKETCH BY J. MONROE HEWLETT FOR FIRST BALL OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS
DRAWN WITH SOFT PENCIL AND GOUACHE ON GREY ILLUSTRATORS' BOARD



FROM COLOR SKETCH BY J. MONROE HEWLETT FOR 1928 BALL OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

DRAWN WITH GOUACHE ON THIN BLACK PAPER MOUNTED ON CARDBOARD

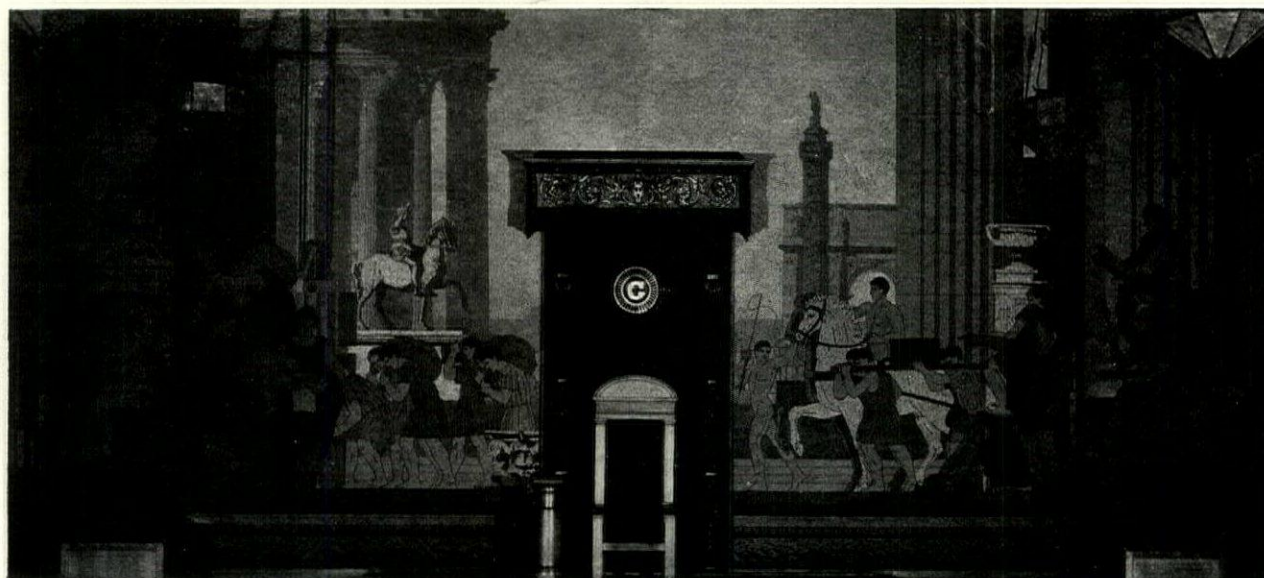


"THE BUILDING OF SOLOMON'S TEMPLE"—MURAL DECORATION IN TEMPERA BY J. MONROE HEWLETT
FROM THE BROOKLYN MASONIC TEMPLE, BROOKLYN, NEW YORK

from the training at Columbia and the first year in the office of McKim, Mead, and White to the studio of Galland at Paris, for at that time decoration in the true sense hardly could be said to exist in the United States. John LaFarge had produced some good stained-glass windows and a few murals that went well enough with the architecture of the times which was still under the influence of Richardson, but there was little of good decoration to encourage anybody to suppose that an important field for its exercise in America would develop so soon afterwards.

The choice of Galland as a teacher might be

expected of one inclined to painting, and already in possession of considerable architectural training, for Galland's work was, in great part, in ornamental borders, frames, and panels in which the portrayal of decorative architecture and ornament of a Ghibertiesque character was translated, in well-drawn outlines, to wall decoration, so as to become part of the wall. It may be remarked that Galland's borders to several of the painted panels on the walls of the Pantheon at Paris hold the pictures to the wall. That is to say, they would seem either to be modelled out from its surface or to make holes in the wall were it not for the merging of the wall surface and



"THE BUILDERS OF THE FORUM"—MURAL DECORATION IN TEMPERA BY J. MONROE HEWLETT
FROM THE BROOKLYN MASONIC TEMPLE, BROOKLYN, NEW YORK



"THE BUILDERS OF THE ACROPOLIS"—MURAL DECORATION IN TEMPERA BY J. MONROE HEWLETT

FROM THE BROOKLYN MASONIC TEMPLE, BROOKLYN, NEW YORK

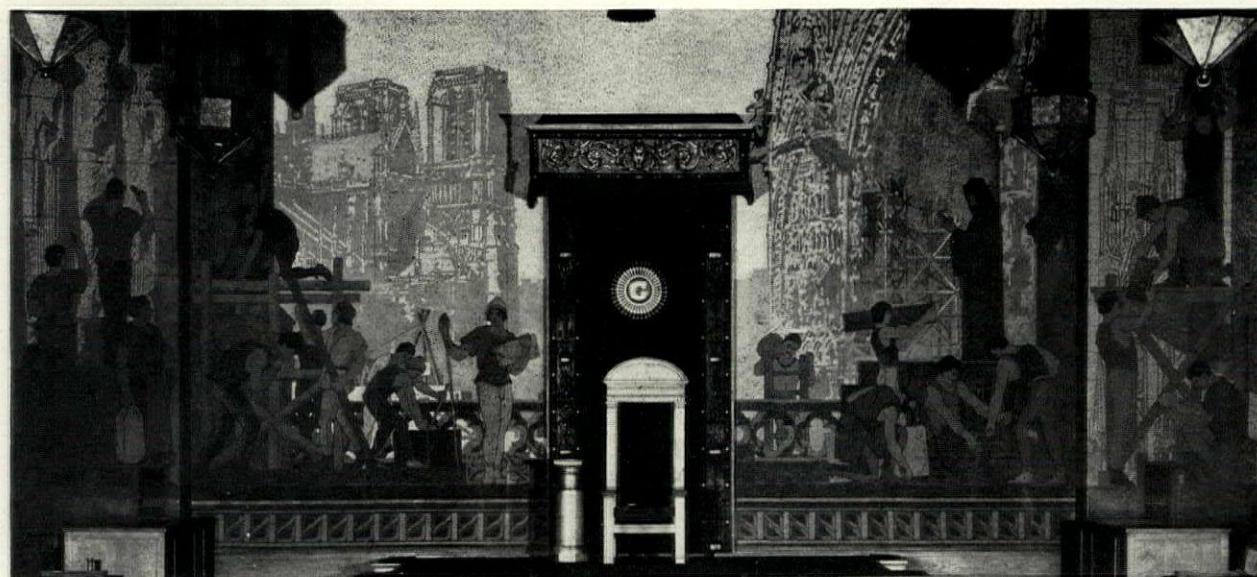
the painting into one plane by the borders designed by Galland.

Upon Mr. Hewlett's return from Paris he found Mr. McKim working away at the difficult task of trying to get the spirit of mural decoration into the system of the painters engaged upon the World's Fair Buildings at Chicago. This seems to have been the beginning of mural decoration proper in this country but ten years or more passed before it took hold sufficiently to be recognized as a regular profession.

From the formation of the partnership with Mr. Lord until about 1910, the larger architectural work

took precedence over decorative inclinations, but an opportunity occurred when Frohman staged Maude Adams in "Chanticleer." Through the good-will of the painter, John W. Alexander, then president of the National Academy of Design, Hewlett was brought into designing the scenery which he then painted on gauze.

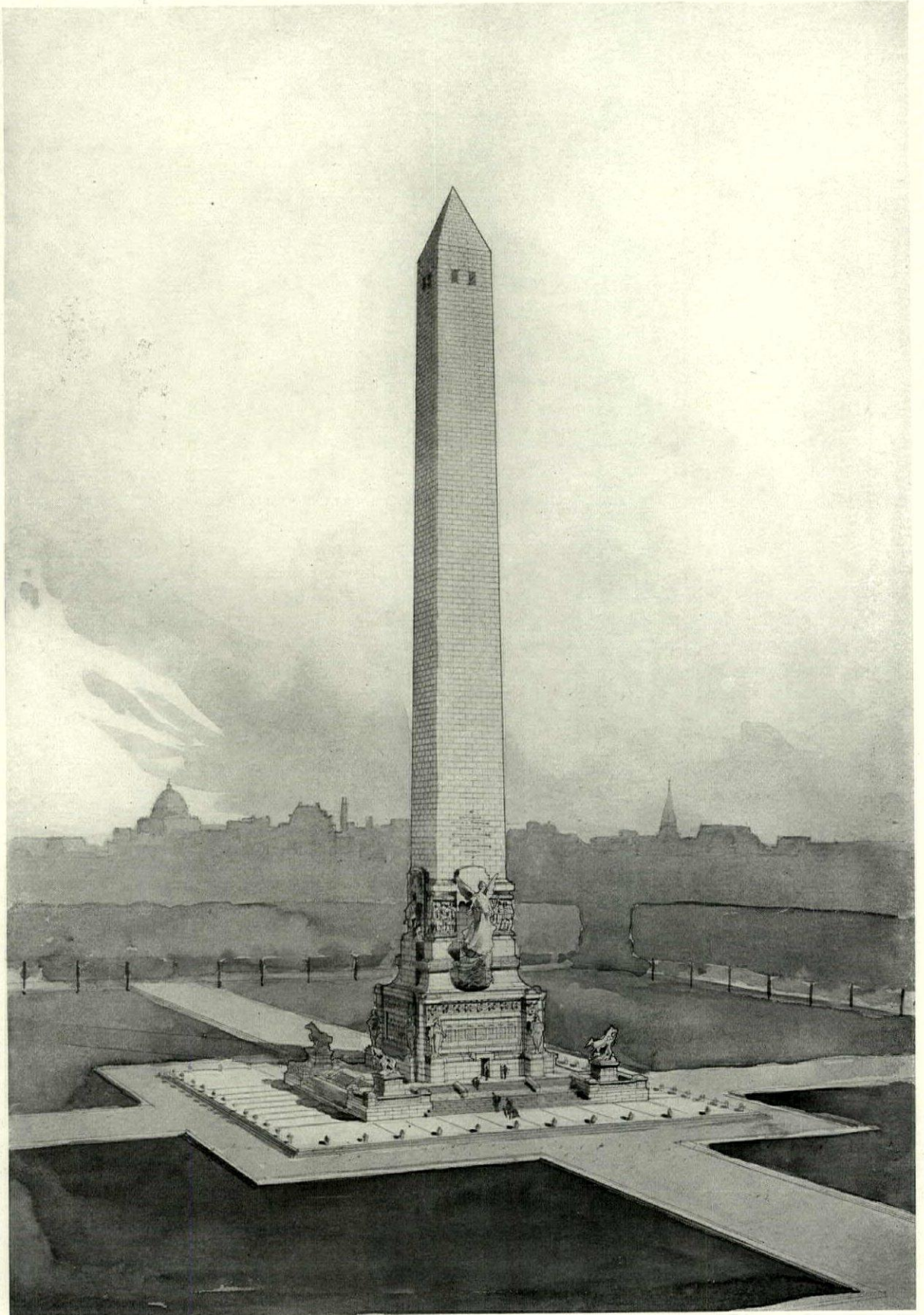
Among his interests in other things than architecture and decorative painting, has been to take part in the society known as the Digressionists, which was started by J. M. Hewlett, Grosvenor Atterbury, and Charles Ewing and which holds an annual exhibition of works performed out of the usual path of each



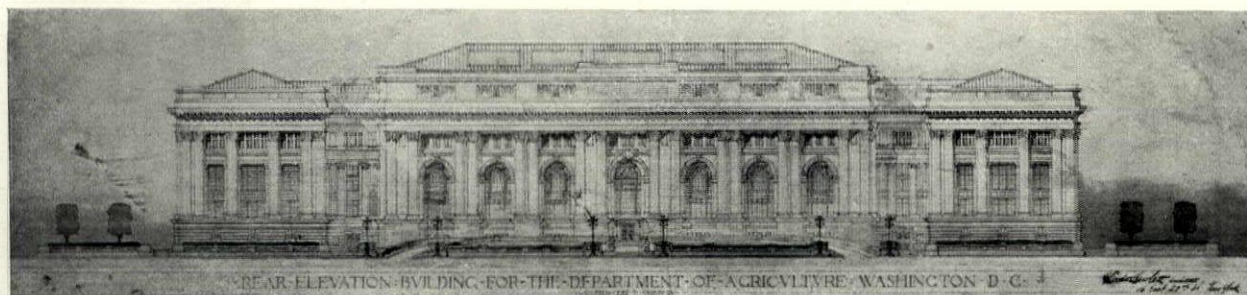
"THE CATHEDRAL BUILDERS"—MURAL DECORATION IN TEMPERA BY J. MONROE HEWLETT

FROM THE BROOKLYN MASONIC TEMPLE, BROOKLYN, NEW YORK

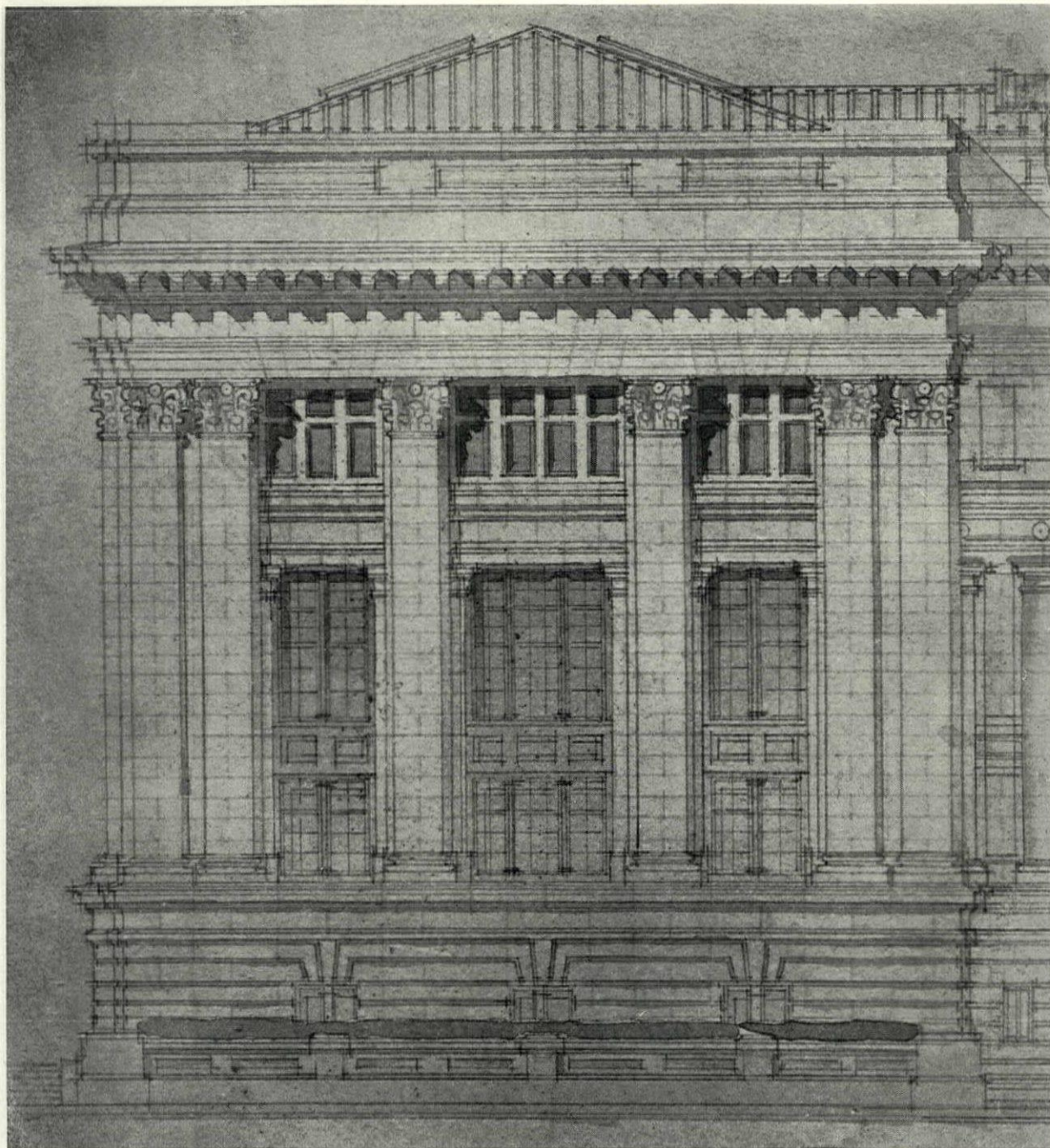
PENCIL POINTS



COMPETITION DRAWING BY J. MONROE HEWLETT, MADE IN 1902
PROPOSED SOLDIERS' AND SAILORS' MONUMENT, PHILADELPHIA



COMPETITION DRAWING BY J. MONROE HEWLETT—MADE IN 1901



DETAIL OF ELEVATION SHOWN AT TOP OF PAGE, AT EXACT SIZE OF ORIGINAL DRAWING
DESIGN BY LORD AND HEWLETT FOR DEPARTMENT OF AGRICULTURE BUILDING AT WASHINGTON



"1860"—DECORATION STUDY BY J. MONROE HEWLETT—DRAWN WITH CHALK AND GOUACHE ON GRAY PAPER



DECORATION FOR THEATRE AT CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH
THINLY PAINTED ON ROUGH LINEN BY J. MONROE HEWLETT FOR HENRY HORNBOSTEL, ARCHITECT

member,—sketches, modelling, painting, craftsmanship, and so on. An example of digressive work of some sort must be produced by each member each year in order to retain membership. Mr. Hewlett takes a turn at all such things and even goes so far as to contribute occasional poems.

His drawings shown herewith for the most part consist of fragmentary studies incidental to the development of finished drawings. They may be said to illustrate a theory he holds that it is more essential for a designer to acquire

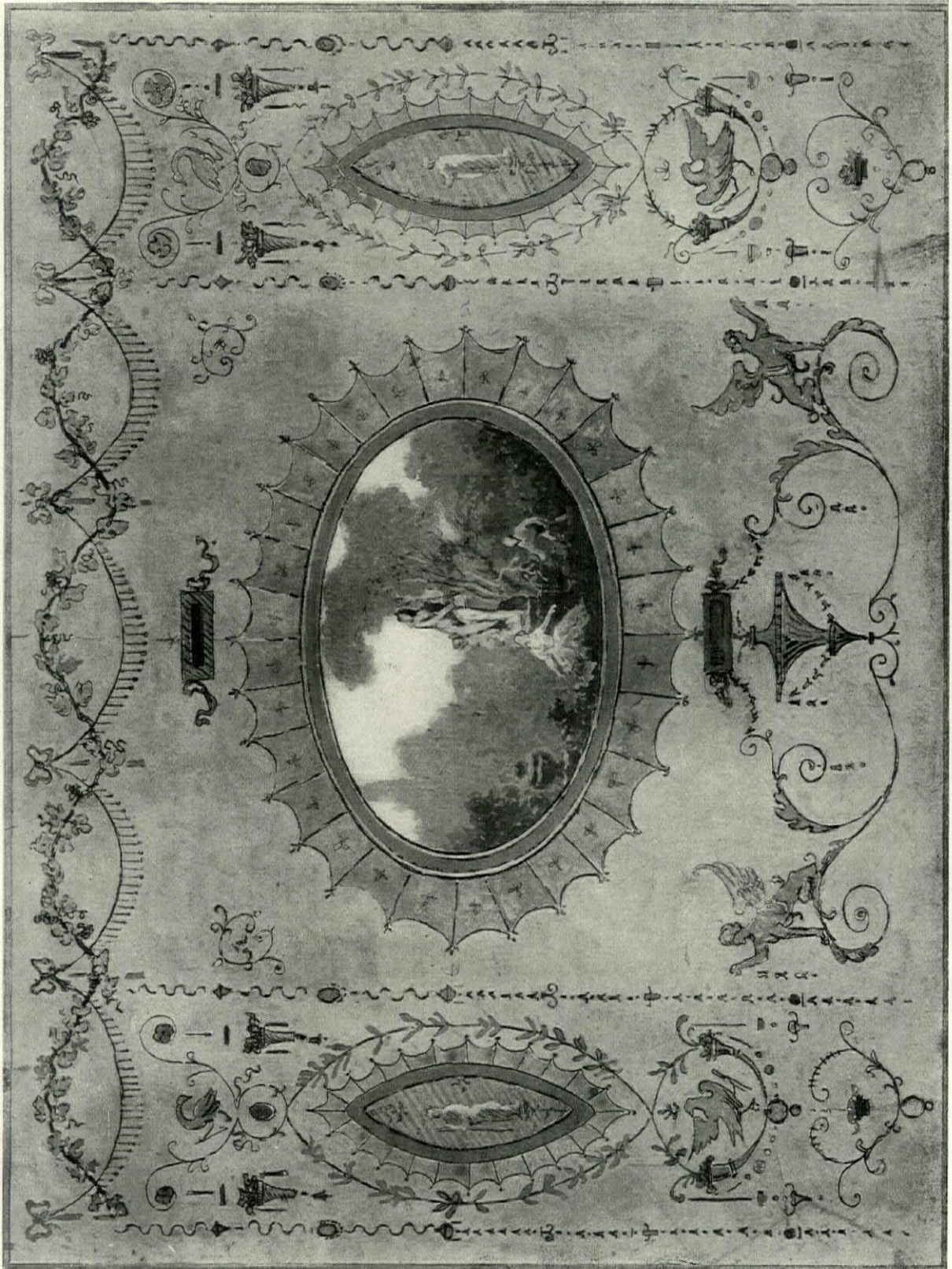
freedom in the use of various media rather than a finished technique in any one medium.

It is that freedom which gives to most of these drawings a quality that appeals to the painter-draftsman, or to the kind of draftsman, who through long familiarity with every trick of technique finds greatest pleasure in those drawings which give impressions by indication and implication, and leaves the rest to those who desire to go on to the finish and the last word.

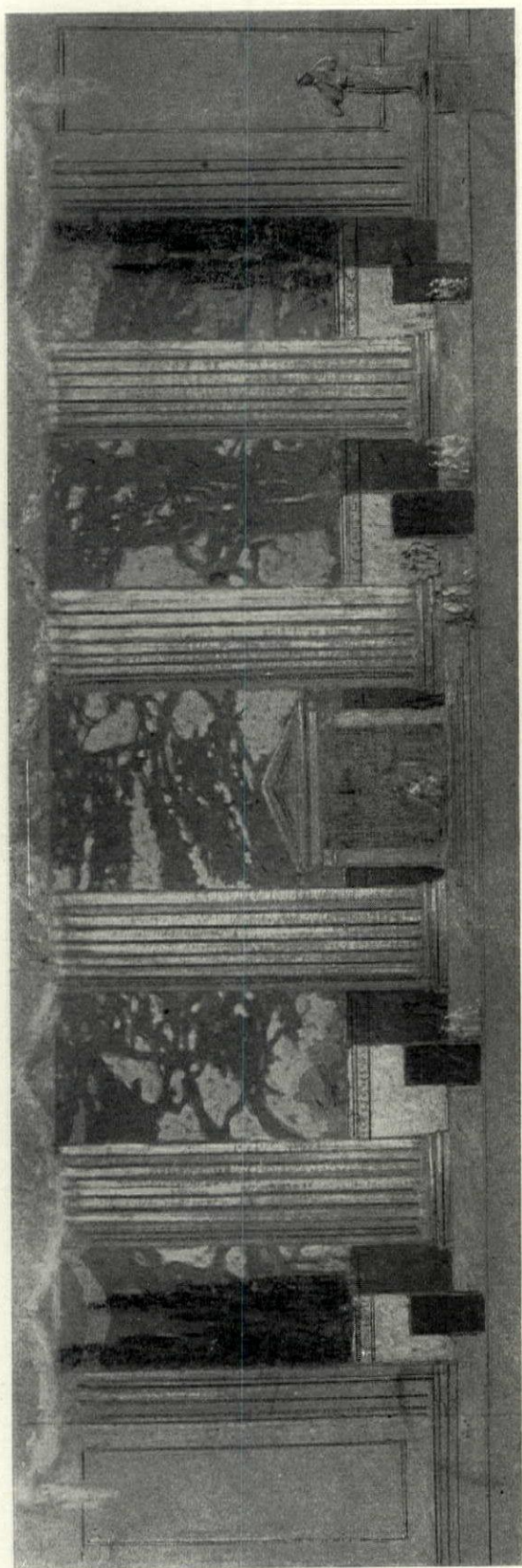
Several of the sketches reproduced must mean



SKETCH FOR SIGN-BOARD DECORATION BY J. MONROE HEWLETT
FOR FIFTH LIBERTY LOAN OF AUSTRALIA AND NEW ZEALAND



STUDY FOR MUSIC ROOM CEILING BY J. MONROE HEWLETT



SKETCH DESIGN BY J. MONROE HEWLETT—DECORATION FOR A CONVENTION HALL



SCENIC STUDY BY J. MONROE HEWLETT—DRAWN IN OPAQUE WATER COLORS AND GOLD PAINT



CHALK STUDY BY J. MONROE HEWLETT AFTER P. V. GALLAND

far more to some than to others who will see them; for example, the studies for the decorations of the Beaux-Arts Ball. Memory of the final effect will, for some, complete the sketch which is carried only as far as the artist needed to go to show himself what he had in mind.

Mr. Hewlett has a theory worth noting concerning the making of drawings. Whereas most of us believe we make drawings to convey our ideas to some-

body else, he contends that one must make a drawing in order to find out for himself how the idea he has in mind will really appear when tested by results.

Ideas, and a pleasing way of indicating them give his drawings an individuality. Perhaps no mention of his architecture would be complete without the observation ascribed to Kenneth Murchison, that "the three greatest domes in the world are St. Peter's, St. Paul's, and Jimmy Hewlett's."



COSTUME STUDY BY J. MONROE HEWLETT
FOR OPERA "IPHIGENIA IN TAURIS"

SKETCHING IN THE CITY

By Edward P. Chrystie

SO MUCH HAS BEEN SAID by competent authorities on the subject of sketching that there is little left for an amateur who is more or less of a beginner to add, excepting to offer his personal experiences and mistakes for what they may be worth.

A number of things are discouraging to the beginner, and while the urge may be there, the seeming difficulties in the way act as a deterrent. The average person does not relish the idea of going out into the street and making himself an object of curiosity. Yet after a little confidence has been obtained from practice this feeling wears off. The downtown business section in almost any city is well adapted to this practice after the middle of the afternoon on Saturdays, and all day on Sundays, for at these times the section will probably be quite deserted. In New York, for example, the pier-head platforms along West Street afford places to sit and from such a location the high buildings group themselves well with old low buildings, trucks, busses, and other transient features in the foreground for contrast. (In this neighborhood or anywhere along the waterfront, high shoes are not a bad idea in summer as a foil to the bluebottle flies which seem to be particularly fond of ankles.)

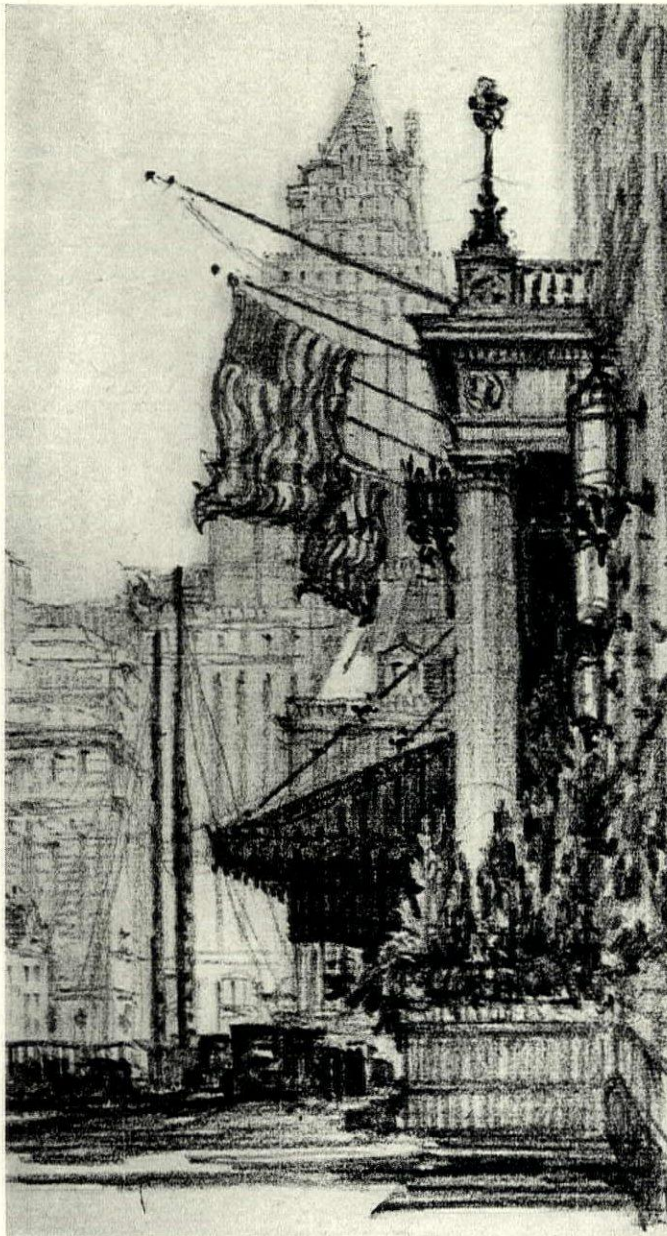
Another discouraging factor that may enter into a beginner's first attempts is that a pencil that is effective on one paper is quite the reverse on a different paper. You may hear that an attractive sketch was made with

a certain pencil and after trying it yourself find it a miserable failure, simply because the paper you used is not adaptable to it. By chance the writer found that ordinary unprepared blue-print paper is very satisfactory to draw upon with a Dixon No. 804 marking crayon—that is, for anything where there are deep blacks to be recorded. On the other hand, when the subject is more one of outlines and drawing, a Wolff crayon on cameo board seems to be a good combination as is perhaps well known. A lithographing pencil appears to adapt itself best to some paper

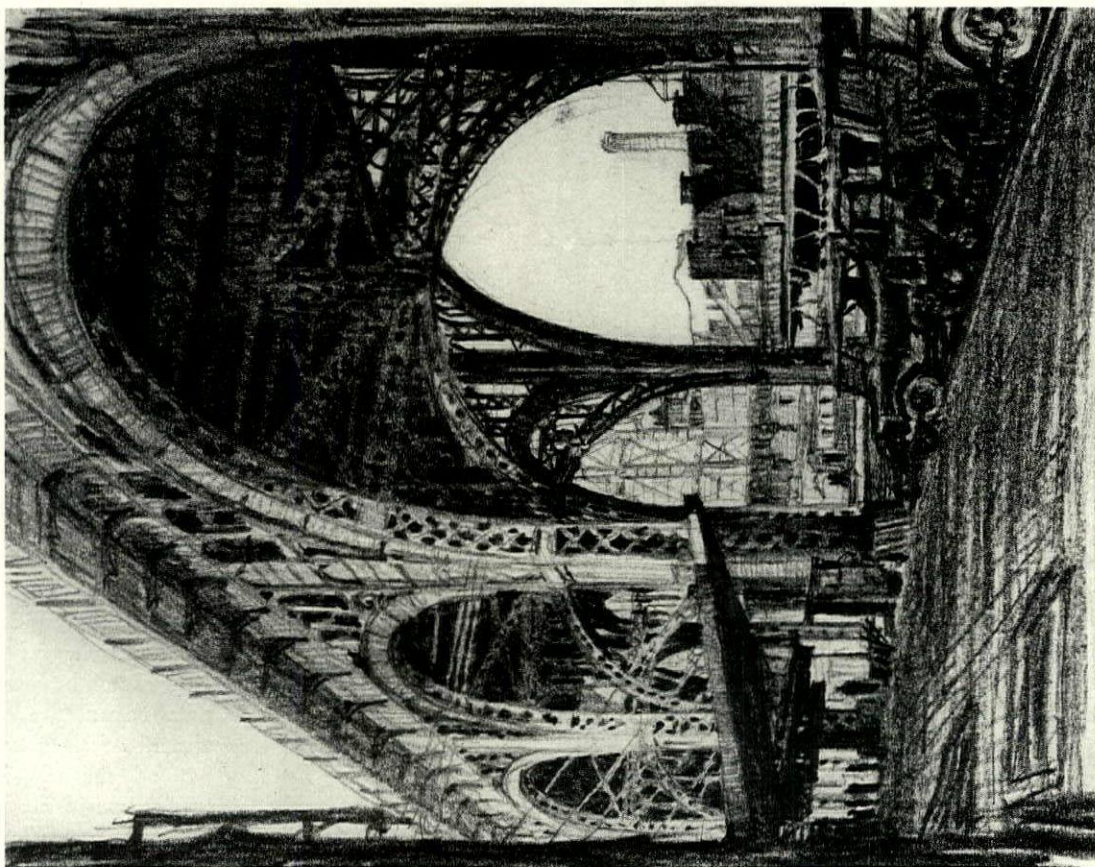
with a firm and rougher texture like ordinary detail paper.

Companionship is always a good thing in sketching, if it can be obtained, for each man gains by seeing what mistakes or good points the other's sketch possesses. It is especially fortunate if you can attach yourself to some one who knows something about it. I was fortunate in beginning, by being allowed to trail along with no less a light than Otto F. Langmann. To him is due whatever is of merit in the accompanying sketches, the remainder being my own invention.

In the matter of subjects, it is sometimes difficult without close attention to say what it is that makes the subject interesting. The writer has found a tendency to introduce too many elements, with the result that the sketch becomes a panorama to the detriment of the main object of the sketch. A little consideration of the exact limitations of what you are going to put down before

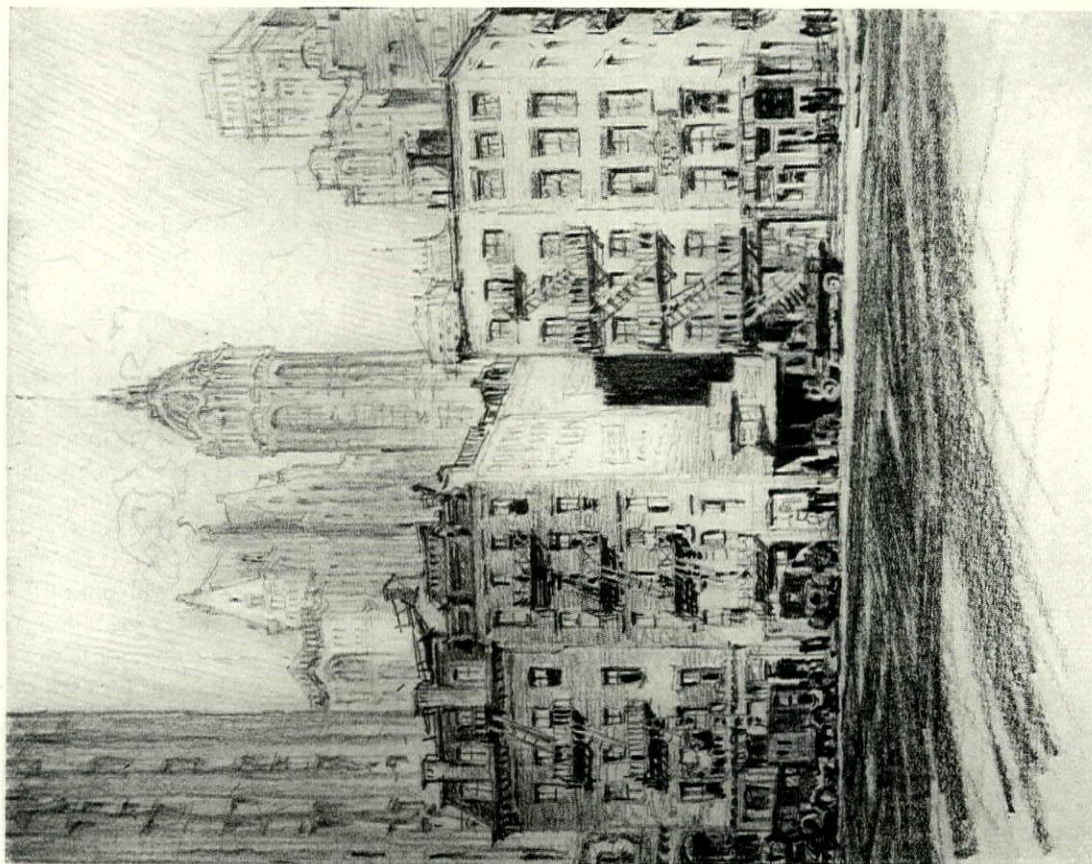


PLAZA HOTEL ENTRANCE—SKETCH BY E. P. CHRYSTIE
DRAWN WITH LITHO-PENCIL ON JAPANESE SILK PAPER

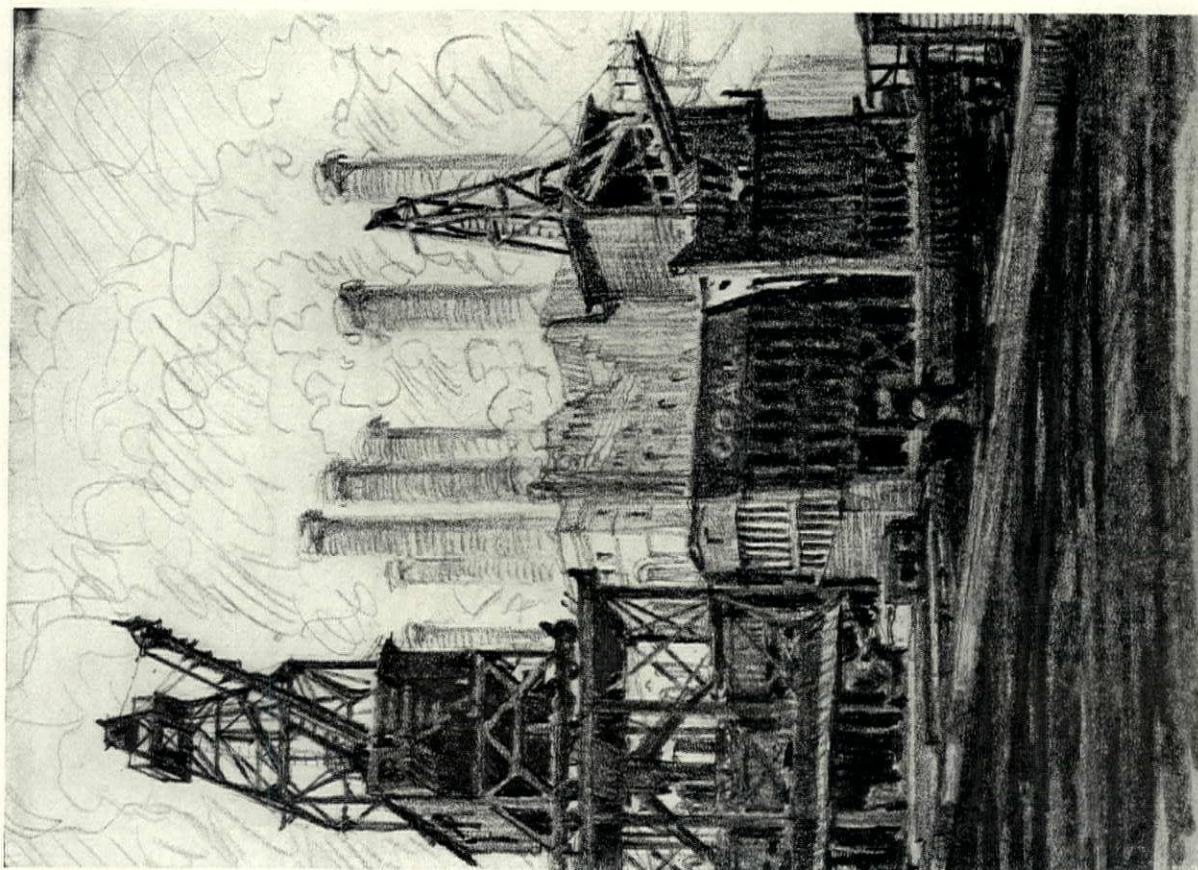


MANHATTAN VIADUCT AT 130TH STREET, NEW YORK

SKETCHES DRAWN ON UNPREPARED BLUE-PRINT PAPER WITH MARKING CRAYON, BY EDWARD P. CHRYSTIE

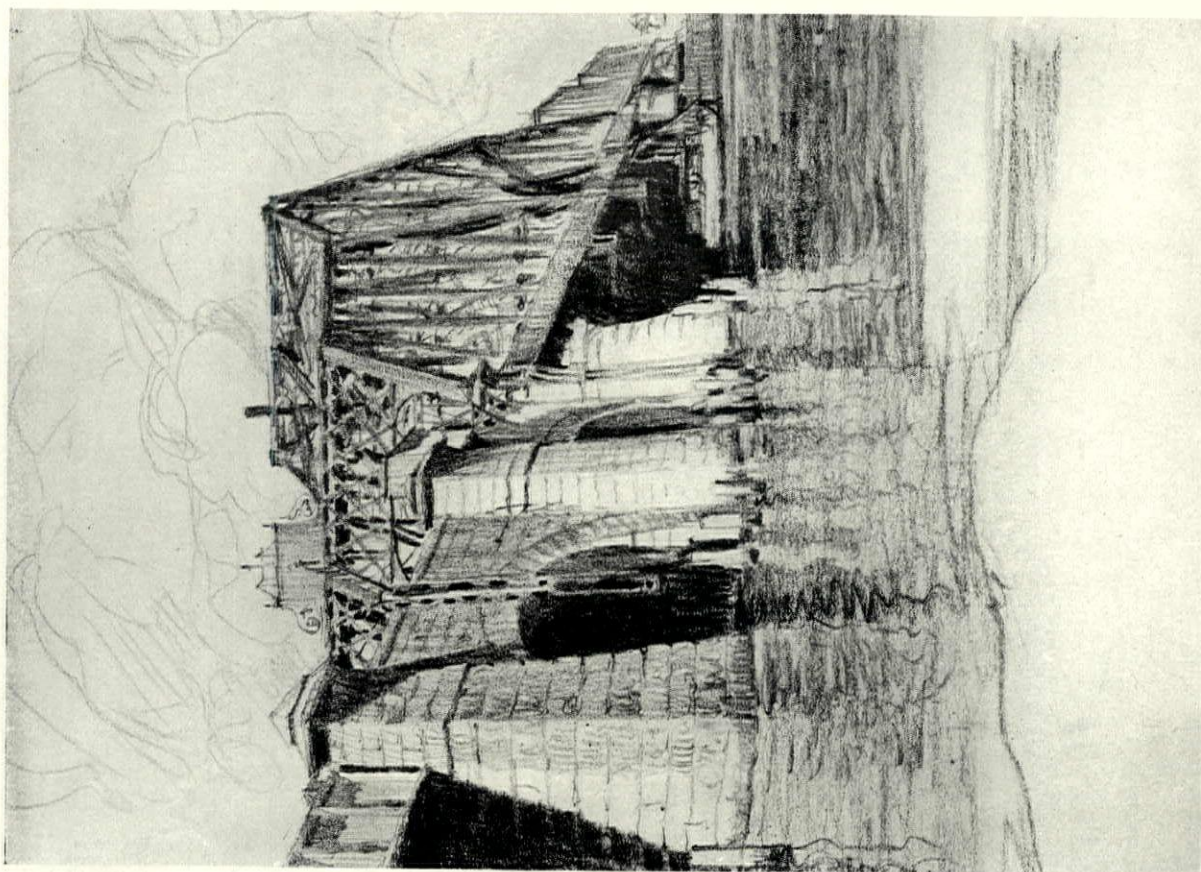


WEST STREET BETWEEN CARLISLE AND ALBANY STREETS, NEW YORK



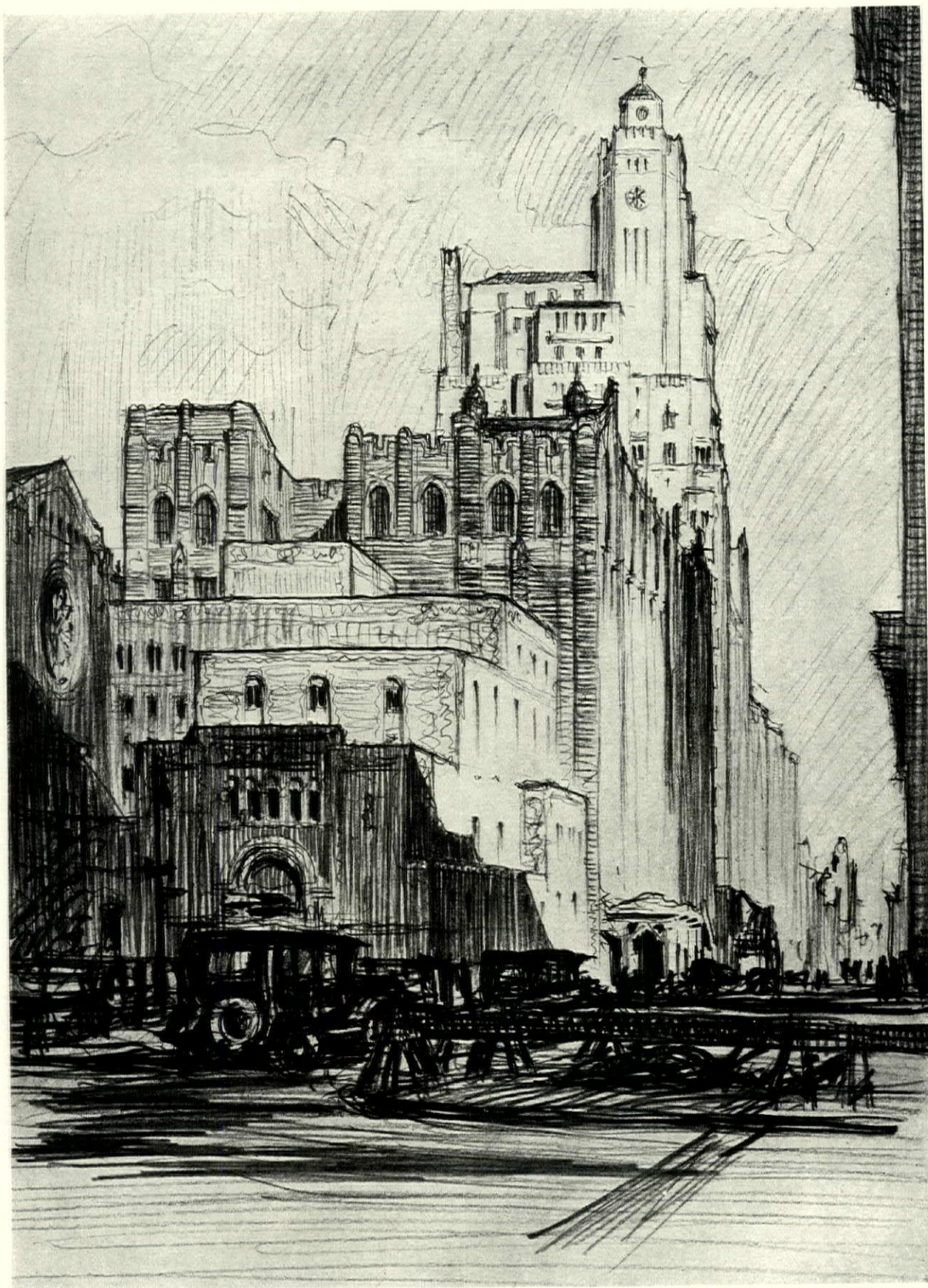
FOOT OF 37TH STREET AND EAST RIVER, NEW YORK

SKETCHES DRAWN ON UNPREPARED BLUE-PRINT PAPER WITH MARKING CRAYON, BY EDWARD P. CHRYSTIE



NEW YORK CENTRAL RAILROAD BRIDGE OVER HARLEM RIVER

PENCIL POINTS



SKETCH ON CAMEO PAPER WITH WOLFF CARBON PENCIL, BY EDWARD P. CHRYSTIE
LOOKING EAST FROM PARK AVENUE ALONG 50TH STREET, NEW YORK

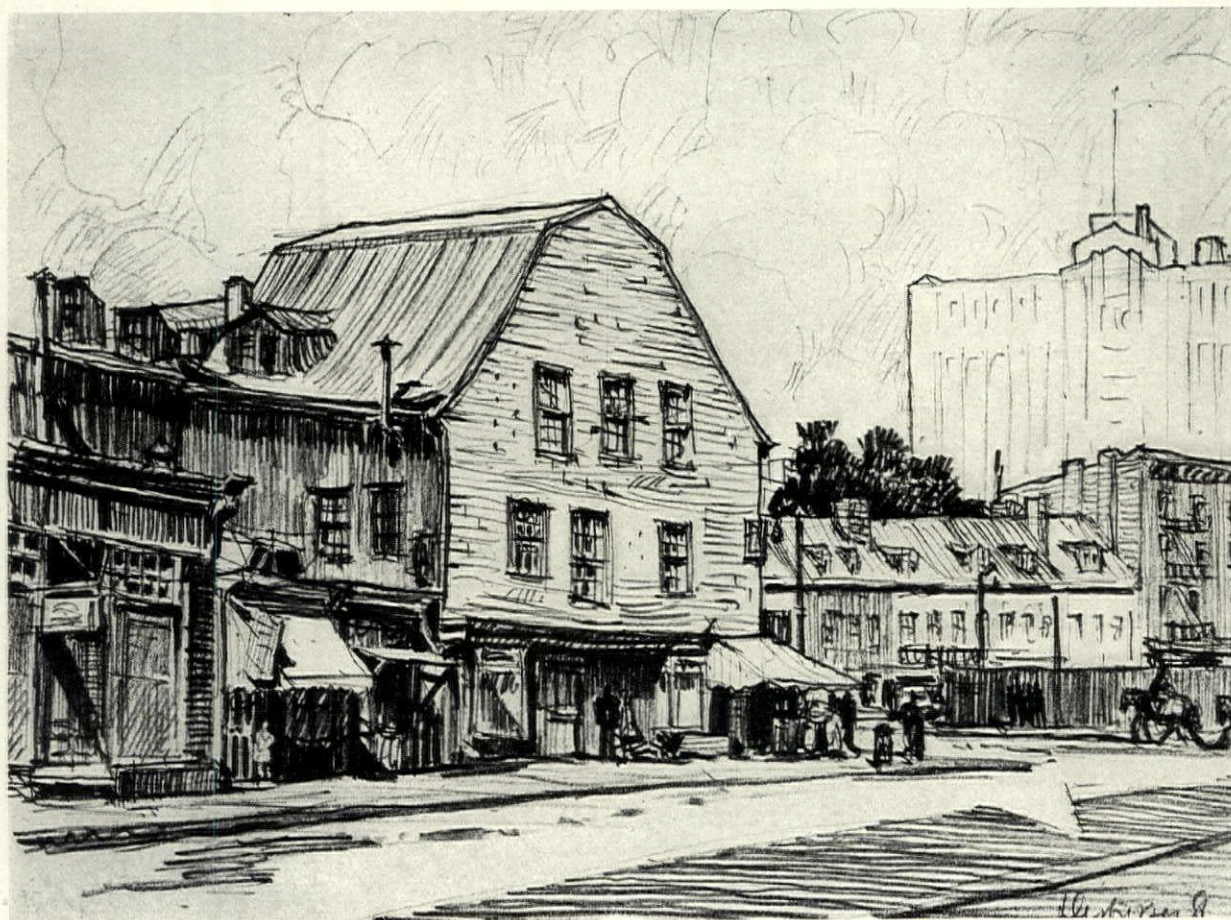
SKETCHING IN THE CITY

commencing the actual drawing does away with this tendency.

In the way of scope, the city of New York offers unbounded quantities of subjects, not only in Manhattan Island, but in Brooklyn. The Bronx, too, has many interesting subjects as, for example, the shipping and coal docks along the Harlem River, the Mott Haven Canal, the steel New Haven Railroad bridge across the Bronx River at Westchester Avenue, and the house boat colony along the Bronx below West Farms. Manhattan, of course, is filled with subjects chiefly in the lower part although High Bridge, just now a ruin, made a good sketch with the huge traveling crane erected for its demolition. The new development of high buildings in mid-town is especially good where it can be combined, as in the neighborhood of Eighth Avenue, with the havoc caused by subway construction. This, by the way, is a point which appears to make a subject attractive,—the introduction of contrast. If, for instance, you can get a group of high buildings of a well developed architectural character opposed to a foreground of dilapidated old buildings covered with signs, with the streets spanned by subway construction, trestles, and perhaps a steam crane at the side, the elements are

there in the foreground which will give value to the architectural character of the principal object. A good piece of architecture without any particular setting or surroundings of a somewhat opposite character does not as a rule make an interesting sketch.

Coming back to the question of drawing with an audience about you, it is a strange thing that the busier the neighborhood the less you are noticed,—that is, if it is a business neighborhood. The people who pass, say along Forty-second Street, near Broadway, are so occupied with reaching their destinations or picking taxicabs out of their clothes, or are so accustomed to strange people in the vicinity, that provided you stand in doorways or out of the stream of traffic, very few will stop to see what you are doing. On the other hand, if you go to the lower East Side or Greenwich Manhattanville villages, where people live, you are apt to be surrounded very soon and to have questions levelled at you, or be made the object of discourse among the observers as though you were deaf or didn't understand the language. The comments you will hear are many and the queries may be as to whether the sketch is being made for a newspaper or whether it has to do with the proposed prolongation of the street—whether the drawing repre-



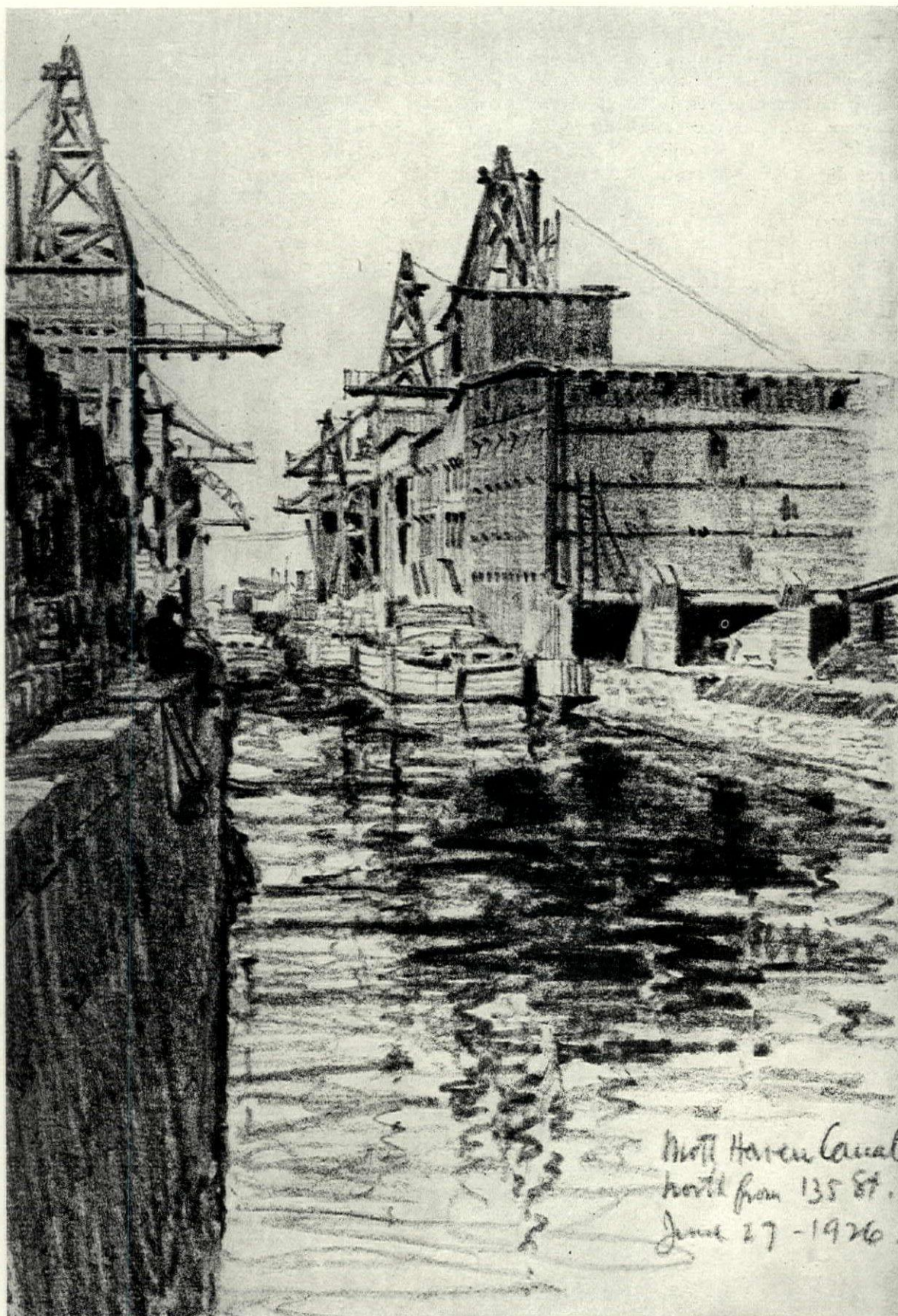
WOLFF PENCIL SKETCH ON CAMEO PAPER BY EDWARD P. CHRYSTIE
OLD BUILDINGS ON DESBROSSES STREET, NEW YORK

PENCIL POINTS



SKETCH ON UNPREPARED BLUE-PRINT PAPER WITH MARKING CRAYON, BY EDWARD P. CHRYSTIE
CHURCH OF OUR LADY OF POMPEII, BLEECKER STREET, NEW YORK

SKETCHING IN THE CITY



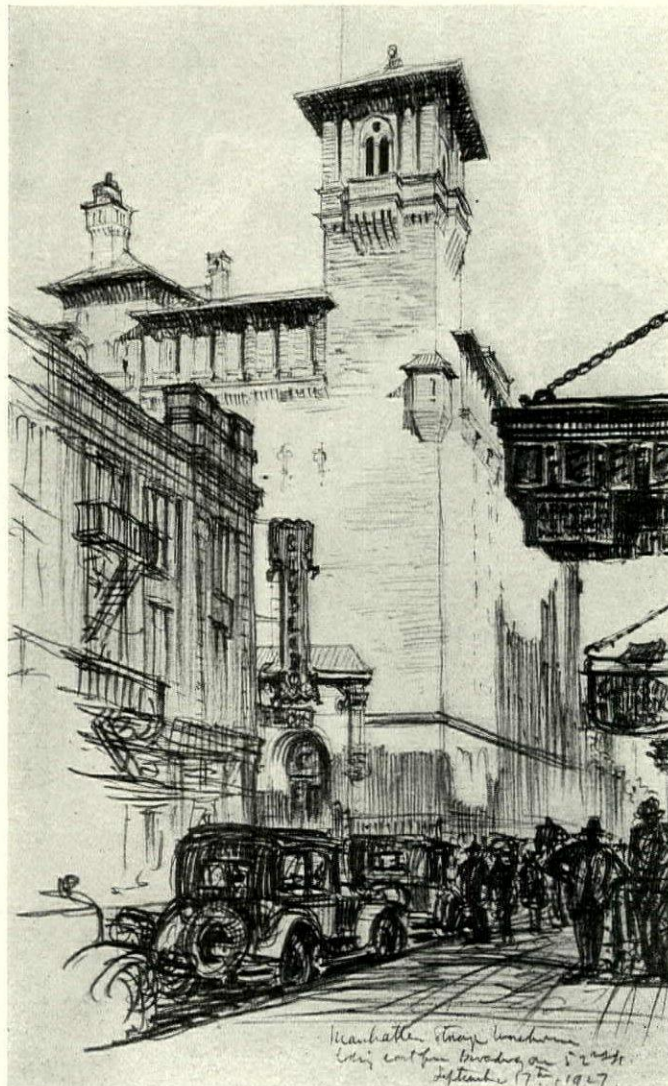
SKETCH DRAWN ON JAPANESE SILK PAPER WITH LITHOGRAPHIC PENCIL, BY EDWARD P. CHRYSTIE
MOTT HAVEN CANAL, LOOKING NORTH FROM 135TH STREET, NEW YORK

PENCIL POINTS

sents what is before or off to the side or behind you. Do not be surprised even if your sanity is questioned.

And in these neighborhoods there are usually numbers of children. Let the beginner beware of children. It takes the steadiest nerves to make a sketch in the face of an audience of children. The only way to do is to come up quietly on them unawares and get the drawing pretty well along before you are discovered. They may be playing handball against the neighbor's wall and be so engrossed by their bloodcurdling yells that they do not notice you until one not so occupied comes up to solicit a shoe shining job and takes in what you are about. "Ooh, a drawrer!" "Hey, a drawrer!" "Ooh, what a drawrer!" The handball game comes to a close and from this on you are the center of attraction. "Ooh,

he's drawin' the bridge." "Hey, put me in." "If I could draw like that, I'd be an office boy." (ironic laughter from the rest) "Hey Mister what newspaper is that going to be in?" "Can you learn me to do that?" "Put Milton in." By that time one has climbed on the railing adjoining for a better view, and balances himself by laying a hand on your shoulder while another wedges himself between you and the railing. In his anxiety to get up high enough to see what is going on, he pulls your right arm down to his level, and you notice that while this has been going on another has gotten hold of your knife and is amusing himself snapping the blade back and forth, neatly missing his little finger each time. All in all, any place is a good place to sketch in New York or in any city excepting where there are children.



WOLFF PENCIL SKETCH BY EDWARD P. CHRYSTIE

DRAWN ON CAMEO PAPER

THE MITRE PLANE IN SHADOW CASTING

By Lawrence Hill

EDITOR'S NOTE:—The author of this article is a Professor in the Architectural Department of Washington University, Saint Louis. He presents here a method for casting shadows which is not commonly known to draftsmen but which may be employed advantageously in speeding up this work.

IN THE MORE RECENT treatises on Shades and Shadows which are, in large measure, based upon the methods of Pillet, much use is made of a very serviceable geometric device which has been appropriately termed the Mitre Plane; but its presentation is, in general, fragmentary and its application limited to the determination of surfaces of revolution.

The purpose of this article is to emphasize its utility and systematically to present its field and methods of application.

The article, therefore, is not intended for beginners but rather for those who possess already some knowledge of Shades and Shadows and are familiar with the elements of Orthographic Projection.

The light rays are assumed to be in the conventional direction, that is to say, in a direction such that in both plan and elevation they will project into lines at 45 degrees to the ground line.

By a Mitre Plane is meant any vertical plane making an angle of 45 degrees to the Plane of Elevation.

Such planes are of two classes: Those which approach the Plane of Elevation from the left, and those which approach it from the right. (Figure 1.) Of these two classes those which approach from the left are parallel to the light rays and may be ignored. Those approaching from the right, on the contrary, supply a very effective instrument in the casting of shadows and the term Mitre Plane will be considered as referring to these alone.

Now since any set of mouldings casting shadow must occur on the right-hand return of a wall, they will

almost invariably lie in a Mitre Plane; it is important first to establish the fundamental relations between the usual straight lines and curves lying in such a plane and their shadows on the wall.

In Figure 2 is shown in plan and elevation a rectangle in the Mitre Plane which in vertical projection becomes a square. It will be found that this rectangle involves lines in practically all positions essential to the determination of the shadows of any moulding profiles lying in the Mitre Plane. Furthermore, since the shadows of parallel lines upon a wall will always be parallel, the conclusions arrived at with reference to the direction of such lines and their shadows will likewise be true for all lines parallel to them.

One side of the rectangle has been taken in contact with the plane receiving shadow, which we may refer to more briefly as the Wall Plane, this edge, therefore, is the Trace of the Mitre Plane in the Wall Plane and is its own shadow.

Let the points A, B, C, D be called in plan A', B', C', D', and in elevation A'', B'', C'', D''.

An inspection of the figure renders at once evident the following relations:

(1) The shadow of any line passes through its trace in the wall plane. Since the trace of the line is its own shadow it must necessarily lie in the shadow of the line.

(2) Points in the Mitre Plane cast shadows whose distances from the trace are equal to twice the distances of the elevations of the points themselves from the trace. For example: the points B and C cast shadows B_s C_s whose distances from the

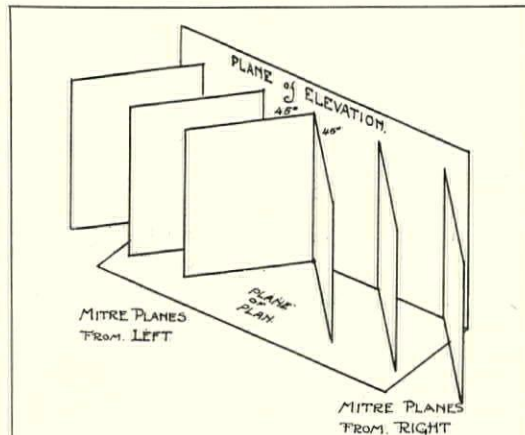
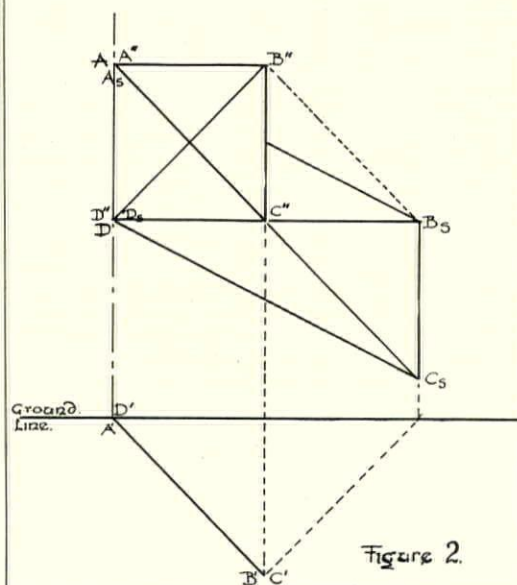
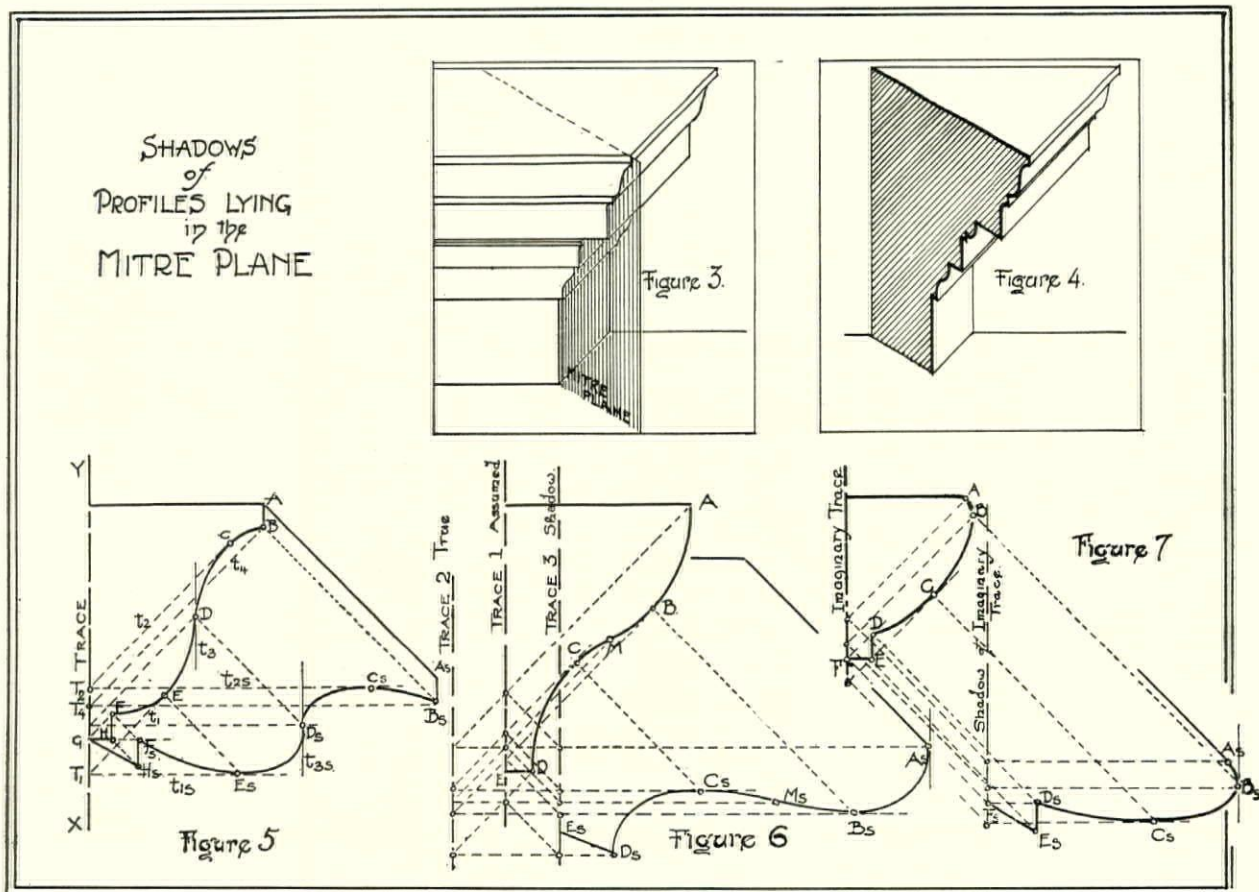


Figure 1





trace are twice those of $B'' C''$.

(3) The shadows of vertical lines will be vertical and equal in length to the lines themselves. Thus $Bs Cs$ is equal and parallel to BC .

(4) The slope of the shadows of horizontal lines is $\frac{1}{2}$. The shadow of AB or ABs makes an angle with the horizontal whose tangent equals AD/DBs or $\frac{1}{2}$.

(5) Diagonals up from left to right cast horizontal shadows equal in length to twice the side of the square: e. g. the diagonal DB'' casts shadow DBs which equals $2DC''$.

(6) Diagonals down from left to right cast shadows which are the prolongation of the diagonals in elevation and whose length is equal to twice that of the diagonal in elevation. Thus AC'' casts shadow in ACs equal to $2AC''$.

By means of these fundamental lines employed as chords or tangents the shadows of curves lying in the Mitre Plane may be easily determined.

Let us first consider a simple series of cornice mouldings such as those shown in Figure 3, and, for simplicity, let us remove the transverse mouldings in elevation and consider only the shadow cast by the diagonal section as shown in Figure 4. Furthermore, let us limit the discussion to a single moulding such

as the cymatium drawn on a large scale, Figure 5.

Since we are working in elevation only, no confusion can arise by suppressing the primes and seconds heretofore used to distinguish the two projections.

Draw the external and internal 45 degree tangents t_1, t_2 and the vertical tangent at the point of flexure t_3 . Draw the 45 degree chord BT_4 and let us assume that the trace of the Mitre Plane in the Wall is XY . The points $T_1 T_2 T_4$ are the traces of the tangents and chord respectively.

Then, the shadow of the vertical line AB will be a vertical line equal in length to AB and at a distance from XY equal to twice the distance of AB from XY .

It may also be found as follows: The chord BT_4 is a 45 degree line casting a horizontal shadow which will pass through the trace of the line. The shadow of B will lie at the intersection of the ray through B and the shadow of the chord.

The shadows of the tangents t_1 and t_2 will be horizontal lines drawn through the traces of the tangents, and the shadows of the points of contact C and E will be found at the intersection of the shadow tangents with the light rays through these points.

THE MITRE PLANE IN SHADOW CASTING

The vertical tangent t_3 will cast a vertical shadow at a distance from XY equal to twice the distance of t_3 . The shadow of the point of contact will be found as before. Or the shadow of the point of contact may be found first, by the method indicated for the point B and the shadow tangent drawn vertically through it.

The shadows of F and H are found in the same manner as A and B. The point G lying in the trace is its own shadow.

We have now found the shadows of the points A, B, C, D, E, F, H, and G, and the shadow tangents giving the direction of the curve at the points C and D.

From this data the shadow profile can be very accurately drawn. If, however, greater accuracy is desired two additional tangents may be established at B and F. Since the curve at B and F is horizontal the shadow tangents of these points will both have a slope of $\frac{1}{2}$.

It is to be observed that the position of the trace of the Mitre Plane makes no difference in the method of procedure and in general the position of this trace will be very easily determined. If an arbitrary trace be assumed as in the last problem in any convenient position then the true trace will be found at the left of the assumed trace at a distance from it equal to the distance of the assumed trace from the plane receiving shadow. In Figure 6 is shown the construction for a cyma reversa when the trace of the Mitre Plane is in a general position.

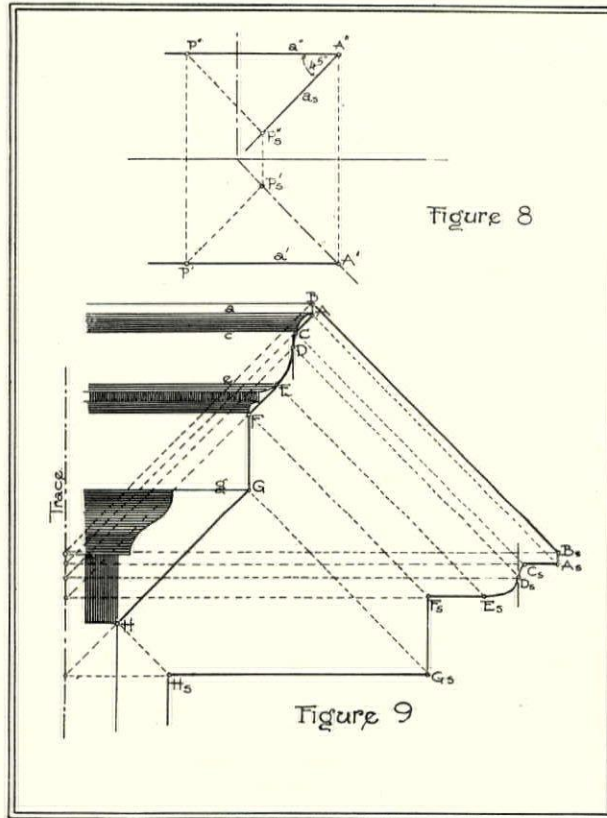


Figure 8

Figure 9

Sometimes it is desirable to use the shadow of the imaginary trace rather than the true trace. In this case, shown in Figure 7, instead of passing the shadows through the traces of the lines casting them, they will be drawn through the shadows of their traces. The advantage of this modification consists in confining the construction within the limits of the drawing.

For clarity in presenting the foregoing constructions the transverse mouldings in elevation were suppressed. In practice, however, these mouldings are always present and the shadows of their lower edges and shade lines will, of

course, cut across and consequently interrupt the shadow of the profile in the Mitre Plane.

A very convenient way to reduce to its simplest terms the association of lines and curves casting shadow is, first, to assemble the shadows of the horizontal mouldings into the Mitre Plane and then to cast the chain of curves and shadow lines in the Mitre Plane onto the wall beyond.

To this end let us find the shadow of any horizontal line parallel to the wall on the Mitre Plane. In Figure 8 a line (a) is shown in plan and elevation;

its trace in the Mitre Plane is at A, and P is any point of the line. Find the shadow of P in plan and elevation. Then the triangles $P'Ps'A'$ and $P''Ps''A''$ are congruent and the shadow of AP is seen in elevation simply as a straight line passing back from right to left at 45 degrees to the horizontal.

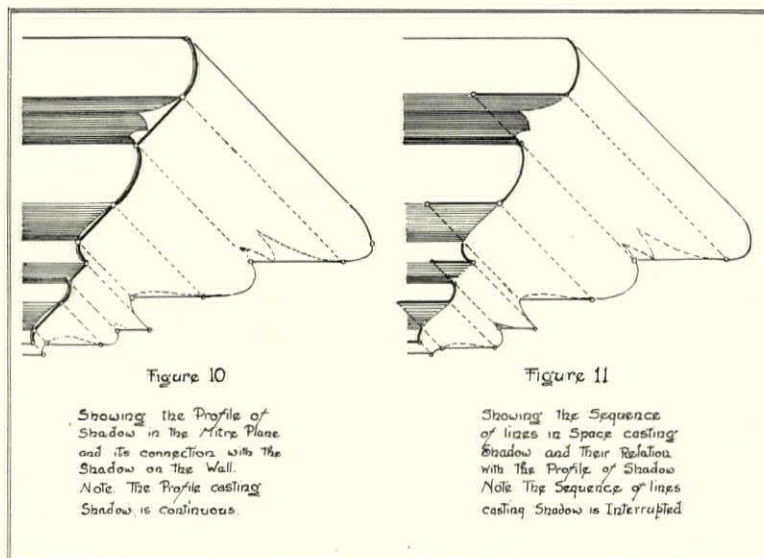


Figure 10

Figure 11

Showing the Profile of Shadow in the Mitre Plane and its connection with the Shadow on the Wall. Note The Profile casting Shadow is continuous.

Showing the Sequence of lines in Space casting Shadow and Their Relation with the Profile of Shadow. Note The Sequence of lines casting Shadow is interrupted.

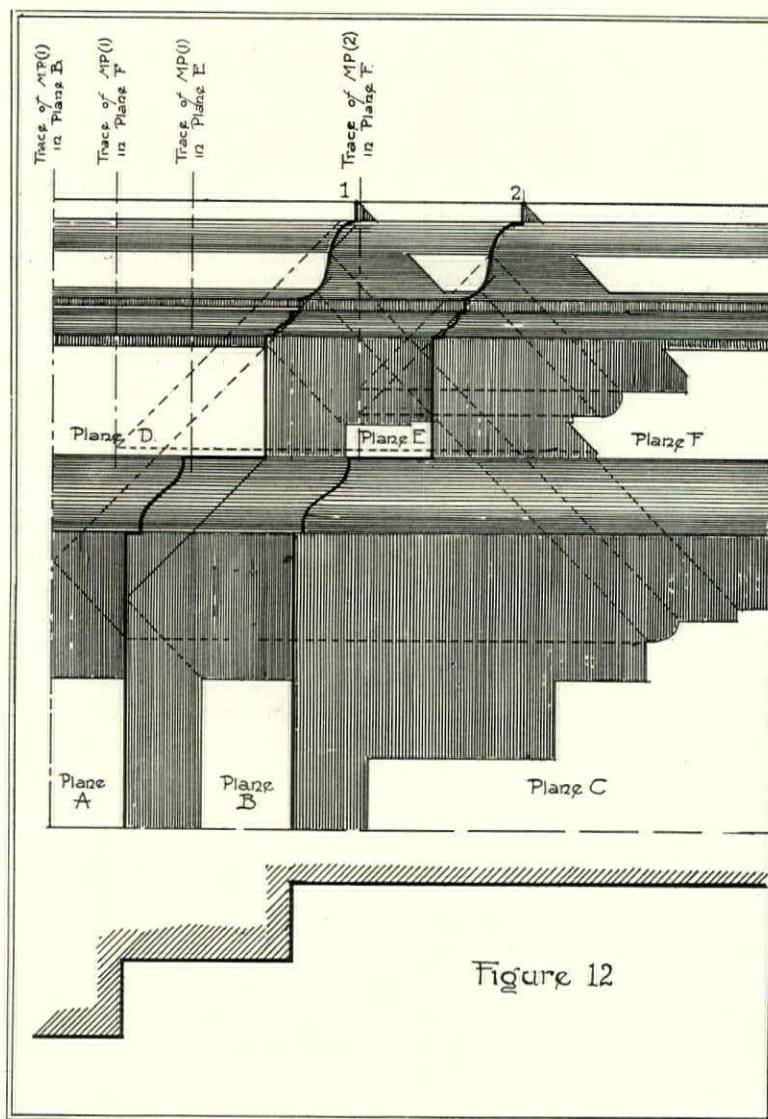
PENCIL POINTS

In Figure 9 is shown the construction of the shadow of a simple cornice with the transverse mouldings in place. The lines *a*, *e*, and *g* have their traces in the Mitre Plane at the points *A*, *E*, and *G* respectively. Their shadows in the Mitre Plane will be *AC*, *EF*, and *GH*, respectively. We have then an uninterrupted chain of lines in the Mitre Plane casting shadow on the wall: viz., *BA*, *AC*, the curve *CE* and the lines *EF*, *FG*, and *GH*, to each of which corresponds a straight line or curve of shadow.

The advantage of this procedure over that usually adopted—namely, in casting the shadows of all lines directly on the wall, and hence, encountering the confusion arising from lines and curves in various planes—consists in collecting the various elements casting shadow into a single plane wherein each ele-

ment corresponds, unmistakably, with an element of shadow, both series forming two related and unbroken chains.

In Figures 10 and 11 is shown a less conventional set of mouldings with the foregoing procedure brought into comparison with the usual practice. In both, the critical elements are emphasized with heavy lines. Figure 12 shows the Mitre Plane applied to a more complex arrangement: viz., a set of cornice mouldings following two retreats of the wall in plan. Here, two Mitre Planes are used corresponding to the two corners and their traces in the successive planes receiving shadow are first determined. The shadows are then found directly in elevation without further reference to the plan by application of the foregoing principles in the successive planes.



THE DIMINISHING GLASS, XII

ROUGHING IT ON THE NEW HAMPSHIRE BORDER

"Bobolincolns in the meadows,
Leisure in the purple shadows,"

Songs from Vagabondia.

By Hubert G. Ripley

"EASY NOW, KEITH," said Fellows, "we're treading on historic ground you know."

The high powered Colin-Maillard slowed down under the skillful guidance of the Immortal, and came to rest, purring gently, under the shade of the stately elms that border the Village Oval in Amherst, New Hampshire.

"Frankly, I'm a bit confused," Fellows continued, "just when and how this town came by its name. Whether, like Amherst, Massachusetts, it was named in honor of the hero of Dettingen, Fontenoy, and Roucoux, or because it may have been first settled by the yeomanry of Jeffry Amherst of Riverhead Kent, which seems not unlikely, as both father and son lusted after adventure in strange parts. Doubtless the records in the Court-house yonder will disclose the facts, but speculation is always a pleasant way to develop the resources and ingenuity of the mind, while facts are seldom dependable and, for the most part, dull and unsympathetic.

"A game we used to play in France in our student days added much to the pleasures of travel.

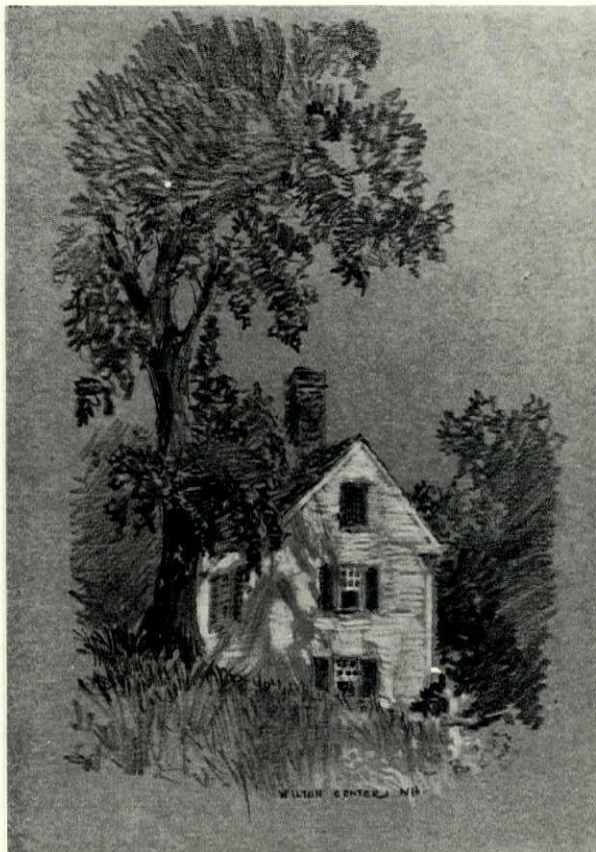
Suppose you are in Macon, for example, and wish to go to St. Etienne, stopping at Mornay en route. Being in no hurry you buy a ticket on the *petite vitesse* which stops at every flag station. You ride for an hour or two until you come to a place that appeals to your fancy. 'This must be Mornay' you say. You don't ask and you mustn't try to find out whether or not it is. As the train slows down you step off and pass through the *guichet*. Piling your bags into a cab you nonchalantly direct the driver to take you to

the *Hôtel de l'Univers et de l'Europe*. (There is always such an hotel in every French town.) On the way you look around and guess where you are. Arriving at the hotel you bargain for a room. Still rigorously playing the game you leave your stuff and take a walk about town, noting the archi-

tecture, visiting the museum, and trying to figure out whether you are in Mornay, Belleville, or Beaujeu. You stop for rest and refreshment at a little cafe, pleasantly obumbrated by a large plane tree, and order an *amer Picon*. Between sips you finally decide that this must be Mornay, and, calling for the *carte*, the first thing that meets your eye is '*Filet de sole Mornay, 1f. 75!*' selah. The crude fact that the town happens to be called 'Villefranche' is neither here nor there, to you it will always be Mornay."

As Fellows talked we gazed with pleasure on the graceful outlines and felicitous composition of the spire of the First Congregational Church. This charming example of early Federal architecture, we learned later, was well-nigh wrecked about seventy-five years ago by

the mistaken zeal of an influential divine, under whose misdirection the church was entirely remodeled, and the front bay with its ponderous and ill-proportioned pediment was added. Where formerly a sturdy tower sprang squarely from the ground, forming the entrance porch (much as in the old North Church in Salem Street, Boston), reaching without a break to the belfry capped by its slender spire, producing in its lofty and unbroken lines a sense of spiritual uplift befitting the calm and dignity of settled conviction,



OLD HOUSE IN WILTON CENTER, NEW HAMPSHIRE

PENCIL SKETCH BY HUBERT G. RIPLEY



VIEW OF MEANS HOUSE FROM THE NORTHWEST

a grandiose and awkward front section almost engulfs the symbol of sublapsarianism. Skullduggery has also been at work on the sides, replacing the once stately arched windows with two and a half stories of square heads, ill-befitting in shape and proportion, smacking of church sociables, scalloped oysters, strawberry festivals, and such. What was once a Meeting House, has now become a Church.

We had left Winchendon early that morning, travelling by way of New Ipswich (where stands the magnificent Barrett Mansion), then on through Rindge, Jaffrey, Wilton, Milford, to Amherst. We had lunched at a country tavern, to the stentorian strains of Danny Dever, as sung by Werrenrath, recorded on one of these modern orthopedic victrolas that was the pride and delight of the tavern-keeper. It was a sad lunch, due partly to the music, but more especially to the cooking. It would have been difficult to tell the white meat from the dark meat on the chicken, the vegetables all tasted alike, the coffee was a battleship gray, and the lemon meringue pie about as fluffy as Higgins photo-mounter. Had it not been for shy, slender Annabel, who waited on table, the whole affair would have been a dud. Annabel cheered us up noticeably.

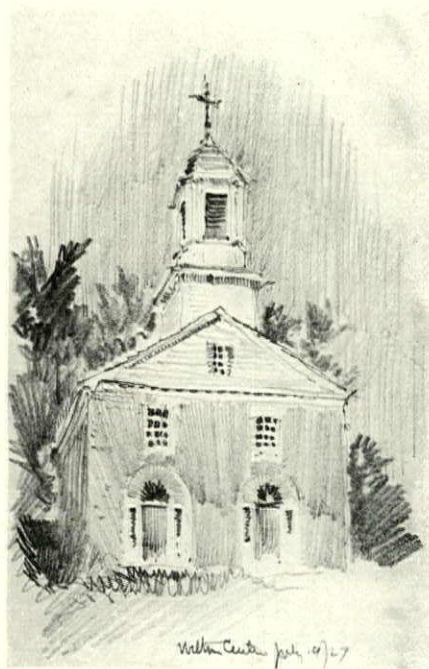
At Wilton Center we came suddenly on a lovely old church. It is brick up to the eaves, with a simple brick cornice painted white, dentils being formed by diagonally projecting headers. The pediment and belfry are wood, with just enough relieving detail to give the right accent. There are no stone or iron lintels, the bricks being held up by the grace of God and the wooden window frames; the strain is relieved,

however, by rowlock arches some distance above. A background of moldering carriage sheds topped by soughing pines completes the scene of gentle melancholy. The community evidently was too small, or perhaps not progressive enough, to ruin the church with improvements.

A score or more buildings front on the ample Village Oval in Amherst, fenced in by rows of magnificent trees and crossed by shady paths, with settles at intervals. The grass is kept trimmed, and it is a pleasant spot in which to linger and meditate. A rail fence just outside the line of tree trunks forms a resting place for gossips and gives a sense of retirement to the park. At one end stands the Courthouse, at the other the Exchange, both built about 1809. The Exchange is the better building and, according to the tablet on one corner, was built by Joseph Cushing for a printing and publishing house. It was never so used, for shortly after its erection the town decayed and Amherst, as a law center, lost its importance. After the fire, of incendiary origin, it is rumored, set by some unprincipled lawyer who objected to the inconvenience of the town's location, the county seat was moved to Milford, a few miles south on the main travelled road.

Most all the houses have fences around them, and they seem to add greatly to their attractiveness, as well as to their sense of privacy and restraint, a great charm of the old-time dwelling. There seems hardly an ugly building in the town, and its percentage of good architecture and good environment ranks quite high. While many of these houses would add distinction to any town and even the least greatly excel the average dwelling built nowadays, the gem of the village is the Means House.

Placed near the eastern end of the Oval, and slightly separated from it by a triangular open plot on the axis between two huge elms, its hospitable front door faces almost north. There is also a door on the south, as well as on the west and east. The detail of all these doors shows just enough variation to be interesting to the Earnest Seeker. Fellows sat back in his Colin-Maillard, smiling indulgently while we gazed with reverence at the perfection of proportion and serenity of manner of this late XVIIIth Century masterpiece. As we stood there while the July sun, slanting through the trees, cast its wizardry of flickering shadows on modillion and scarfed siding, time seemed to recede, and once again we saw cocked hats and silver buckles,



BRICK CHURCH AT WILTON CENTER

THE DIMINISHING GLASS

small clothes and embroidered vests, crinolines and puffed sleeves, starched ruffles and seedpearl stomachers, shades of Sir Peter Lely and Benjamin West, move slowly over the velvety lawn, exchanging merry quips and airy persiflage, while the tinkle of the harpsichord from within lent its cadence to the scene.

A gentle lady stepped from the side door and came toward us.

"Tell me who you are," she said.

"We are architects from New York and Boston," we replied.

"This is Mr. Fellows, the antiquary, and this is Mr. White, who is also a publisher, and this is Mr. Work, who also takes beautiful photographs. We are admiring your house. Will you allow us to make a sketch of it? It will be a great privilege."

"Certainly," she answered, "I like to show my house to people whom I know and who are appreciative. Would you care to see the interior?"

We said we would, and stepped into the cool hall. A splendid stairway with spiral newel led up to a landing over the south doorway. Here was an arched window of delicate detail and splayed jambs. The rise of the stair was low and the tread broad. In fact it was the second easiest stair we ever ascended, the one in the Jacob Wendell house in Portsmouth being the first. The wainscot was in single panels, 30 inches or so wide, and an incredible number of feet long. At the left of the front door is the parlor, a most beautiful room with splayed window jambs, cornice, wainscot, and magnificent mantelpiece. The whole fireplace side of the room is panelled in pine, enriched with carved mouldings and ornaments. The lamb's tongue carving is particularly delicate. All the other rooms in the house have fireplaces and panelled ends, but only the parlor has carvings.

"When I was a little girl," said our hostess, "I was not allowed to enter the parlor alone. I was led in by the hand, and led out again by the hand. Everything was kept just so, and not allowed to be disturbed. The house was built in 1785 from plans sent over from England. (Made possibly for Mr. Means by the head draftsman in Batty Langley's office.) Except for a period of a few years when the place was rented, it has always been occupied by the family. My aunt took it over and kept it in repair. We've always loved it and kept it up, and save for central heating and a bathroom, the main house is just as it was when first built.



MEANS HOUSE FROM THE OLD BURYING GROUND

There are no lighting fixtures, you see, only base plugs for lamps. Even that seemed a sacrilege to me and for a long time I went to bed lighted only by candles.

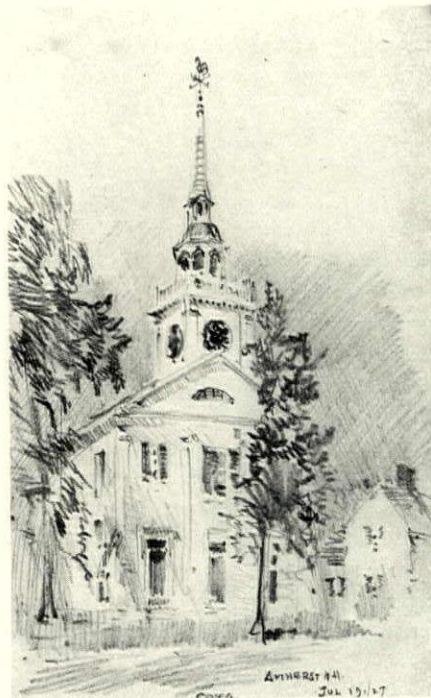
"It has always been a happy house, and the grandchildren love it as I do. This partition (we were in the upper hall) folds up to the ceiling, and is held by that iron rod. It gave a large area for dancing, or entertainments. Mr. Means was a lawyer and the house was handy to the Courthouse. The Inn used to stand next door. I've seen two hotels burn down. They say it was the Courthouse they were after."

The whole house, inside and out, is in as good condition as if finished last week, and yet there is the feeling of its having been lived in. Even the wallpaper on hall and parlor is perfect, although it dates from the Golden Age rather than the early Federal; greens and browns and delicate satiny arabesques.

As we took our leave, White, with old world courtesy, asked permission to make some measured drawings and photographs. This was graciously accorded, and the result may be seen by consulting the files of a certain famous Series of Monographs of early American Architecture.

From Amherst to Manchester is just thirteen miles by the speedometer on the Colin-Maillard. We would have made it under a half hour were it not that we stopped to view the church in Bedford. Situated on a high hill overlooking a fertile valley, it dominates the town. The portico is unusual in columnar arrangement and is probably a later addition. The belfry tower is graceful and aspiring. Work said it was a peach and took a shot at it.

Entering Manchester we put up at *The Walrus and The Car-*



FIRST CONGREGATIONAL CHURCH, AMHERST

pent, a brand new hostelry but likewise a very good one. They gave us rooms on the eleventh floor overlooking the river and the group housing of the Amoskeag mills. Bell-boys brought us ice, and soon we were very comfortable and contemplative.

"Most of this housing development that you see spread out before us," said Fellows, "was done around 1840. It's very simple, but really awfully good, better in fact, save for the front doors, than the Harvard Business School. The trees are splendid, the lawns well-kept and the alleyways broad and spacious. There are contrasts in form and the slate roof with just a very few dormers and the tall chimneys compose like a picturesque foreign town, or the old houses on Chestnut and Mt. Vernon Streets."

He paused a moment while the White Rock gurgled and sputtered once more on the ice in our glasses. All that he said was true, and we let it soak in while dinner was ordered over the house telephone. A magnificent steak smothered in onions made us forget our lunch and, after a nightcap of three star Barton & Guestier, we turned in on Slumber King upholstered springs and Simmons beds.

In New Hampshire they haven't heard of Daylight Saving, so we were back again in Amherst at a fairly early hour. It was fascinating to watch White and Work in action on a measuring job. They went at it so systematically and scientifically that by noon they had the work half done, while we investigated the old burying ground just across the street. A most interesting view of the Means House may be had from here with the old slate headstones in the foreground. The earliest of these stones bear dates in the seventeen thirties; while there are a few, in marble mostly, as late as 1850. Slate two hundred years old is in better condition than marble less than half that age, while the lettering previous to 1800 is superb. There's one stone where the stone-cutter left out the "a" in the word "daughter." He discovered this after the job was all done evidently, and instead of recutting the whole stone, simply put in a graceful caret below the line between the "d" and "u," cutting in a tiny "a" above and let it go at that. It looks as right as a mice. Another unusual stone is a double one to the memory of a man's two wives, who left him at a twenty-year interval. There's a weeping willow branch in the center enframing



OLD BRICK EXCHANGE, AMHERST, NEW HAMPSHIRE

two carved heads that look like the sculptures of Thursday Island. A few rubbings were taken, but we had no shoemaker's wax so could not do much.

Around twelve-thirty we eased over to the General Store and found we could buy an excellent lunch for five for a very modest sum by exercising a little ingenuity. First we

purchased a half pound of thinly sliced cooked ham, then a loaf of vitamine bread that Fellows insisted upon. We had our way about the crust, and the kindly store-man cut it all off and sliced it in twenty pieces. A bottle of mustard and a half pound of butter, a little composing, and ten ham sandwiches came into being. Next we bought a package of that lovely Pabstet cheese, and a few pilot biscuits. For dessert we had a bunch of ten bananas and two packages of Blookers Dutch chocolate. Four bottles of almost-beer and four lily cups with a bottle of ginger ale for the Immortal (he preferring to drink it out of the bottle, so we made a small saving in consequence) completed our purchases. On the way back an obliging iceman gave us a hunk of ice,—everybody in town was most kind to us for two and a half days. We had a pint jar with a screw top. Stopping at the house where White and Work were just finishing the front door, we left word that we would be around the corner in the lane that runs by the lower end of the cemetery, where lunch would be served in ten minutes.

A low wall borders the lane at this point, the place was shady and quiet, removed from the gaze of passing traffic. Here Fellows hung the bananas on a low-growing branch of a convenient elm, giving a most exotic appearance to the scene. We wrapped the ice in a paper bag and crushed it between two stones. From the luggage in the car came two half-pint flasks of Martinez, ready mixed. These fitted very nicely in the preserving jar, just filling the interstices between the small pieces of ice as if made for that purpose, a most happy discovery. The party assembled to the gentle sound of shaken ice; there was just enough to fill four lily cups when strained after being frappéd. The sandwiches were fresh and tasty, the cheese and almost-beer harmonious, and the bananas and chocolate added just the right touch to a delectable *al fresco* lunch.

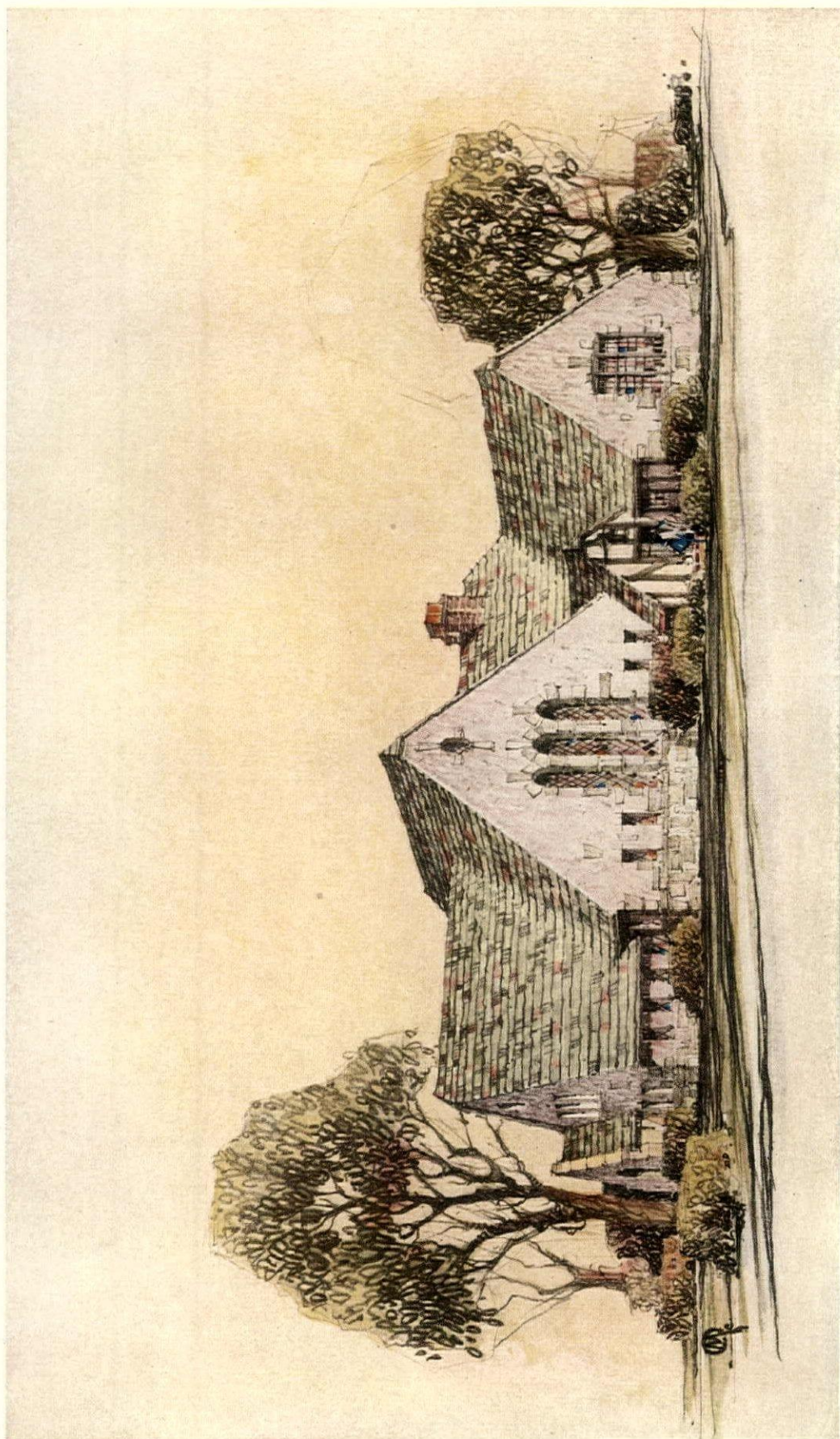
In "the broad gold wake of the afternoon," we tooled cityward, refreshed and stimulated by the three days' tousy in the open.

PENCIL POINTS SERIES of COLOR PLATES

This color drawing by Paul F. Watkeys illustrates a useful type of rendering for rapid presentation sketches to show to the client as an aid to visualization. The original was comparatively small, measuring $12\frac{1}{4}$ " x $8\frac{1}{2}$ ". It was done on a piece of warm gray illustrator's board such as can be obtained from most dealers in drafting room supplies. The drawing was first made in pencil and the color was applied to it with transparent water colors for the building and foliage. Chinese white was used for the high-lights and clouds.



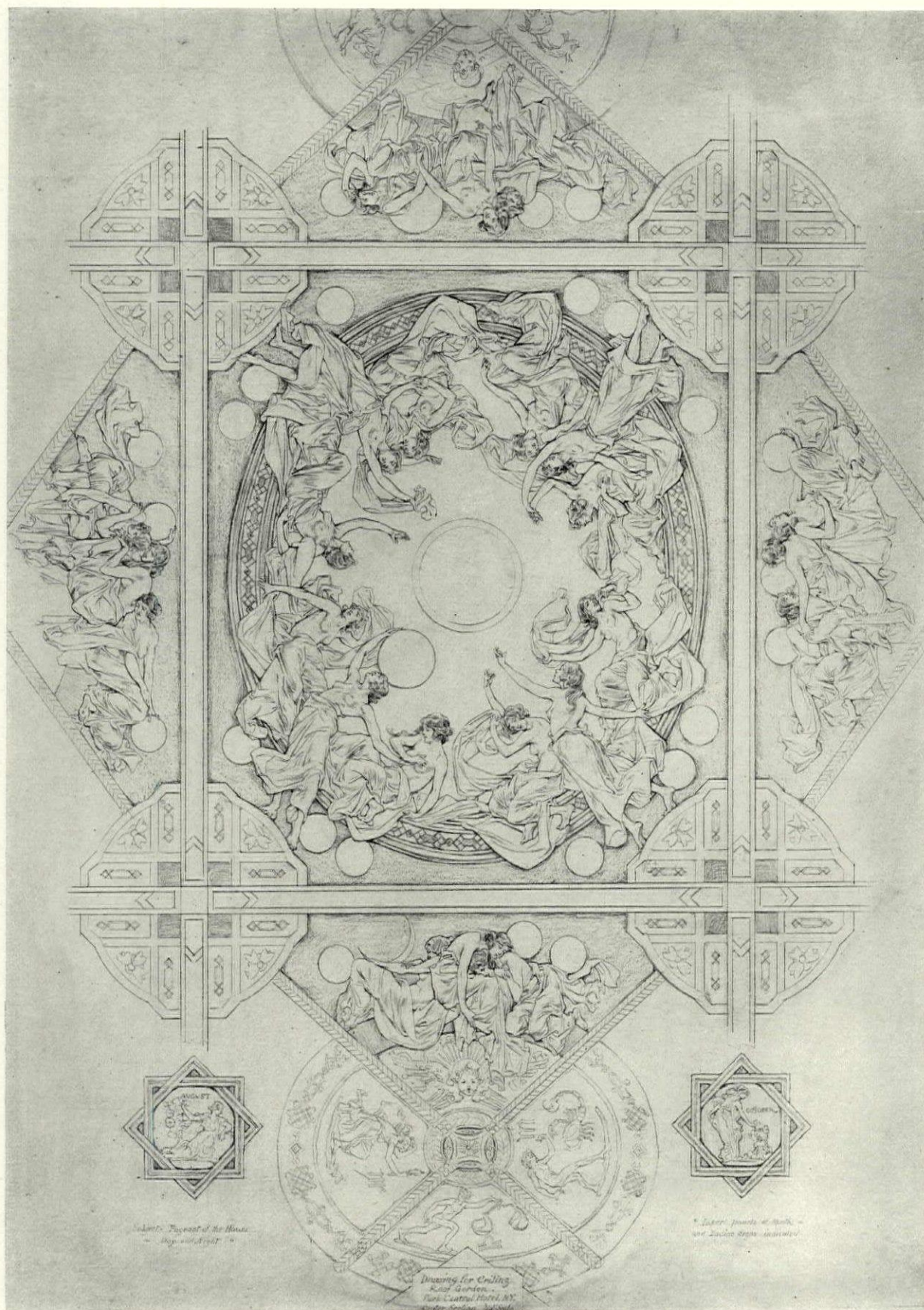
RESIDENCE FOR AUGUST SCHRAMM, ESQ., CRESTWOOD, N. Y.—TURNER AND BOWDEN, ARCHITECTS
RENDERING IN PENCIL AND WATER COLOR BY PAUL F. WATKEYS



FIRST CHURCH OF CHRIST SCIENTIST, HUTCHINSON, KANSAS—MANN AND COMPANY, ARCHITECTS
RENDERING IN CARBON PENCIL AND WATER COLOR BY OTHO MCCRACKIN

PENCIL POINTS SERIES of COLOR PLATES

This very attractive rendering of a small suburban church building was made by Otho McCrackin of Hutchinson, Kansas. The drawing was made on tracing paper and, after it was "floated" onto a piece of heavy illustrator's board of a warm cream tone, the color was applied in light washes with a few spots of pure opaque color. This rendering might well serve as a model of technique for use on informal residence work. The original measured 23½" x 14."



PENCIL SKETCH FOR CEILING DESIGN BY J. SCOTT WILLIAMS
 ROOF GARDEN, PARK CENTRAL HOTEL, NEW YORK—EDMUND L. ELLIS, ARCHITECT

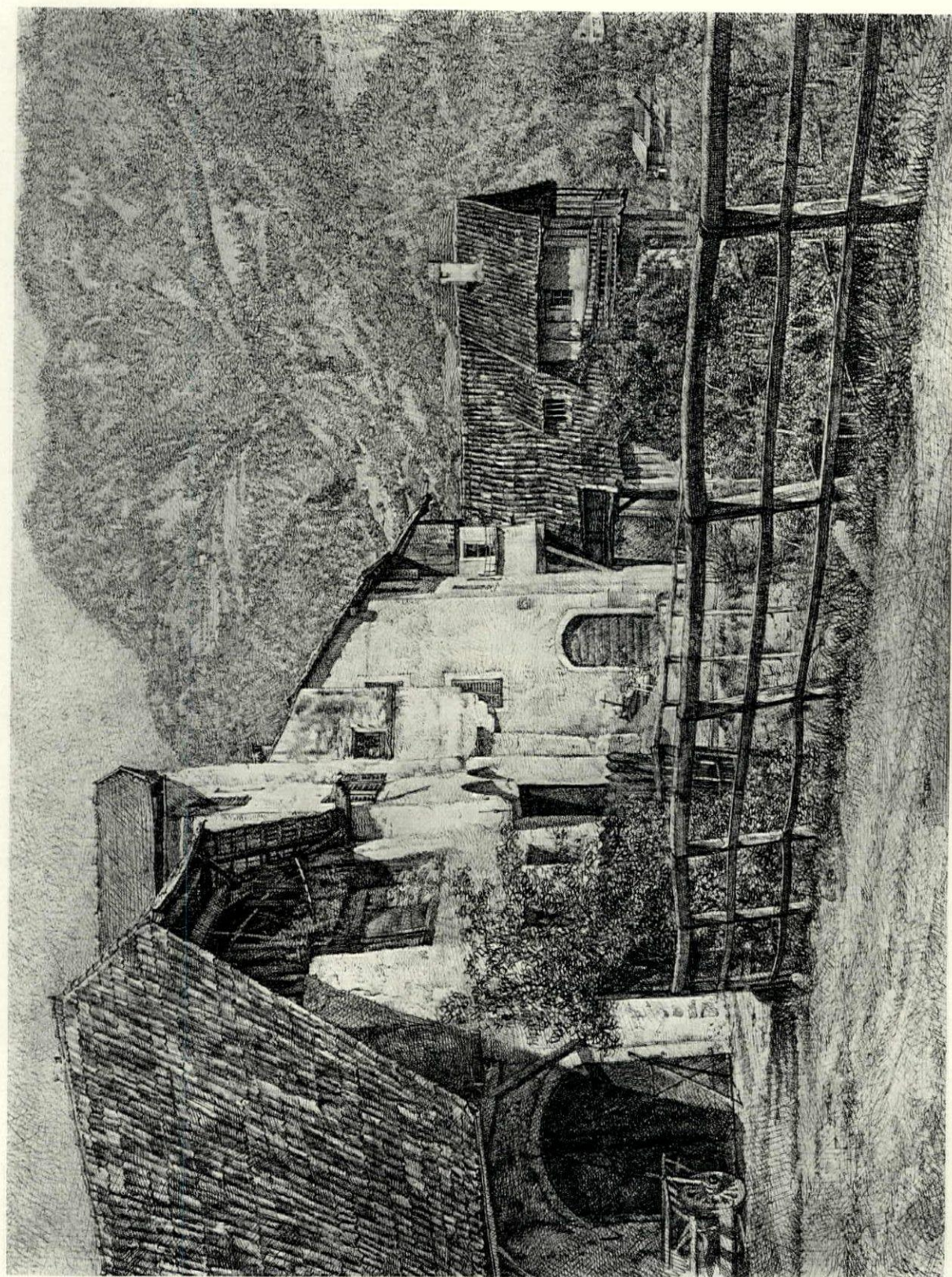
PENCIL POINTS

PLATE IX

VOLUME IX

NUMBER 3

This plate shows a pencil study for a ceiling decoration designed to be applied to the central section of a room 60' x 55'. The flat oval dome in the center is about 22' x 20' in plan. The main unit motive involves twelve figures, at about life size, representing the twelve hours of the day and are arranged with a continuous rhythm suggesting the never ending movement of the hours. Surrounding this feature are four groups of the hours of the night in recumbent positions. Attached to each of these groups is an oval composition, one of which is shown, containing signs of the zodiac. In the finished job the figures of the dome were predominantly in warm tones of orange and yellow against a blue background.



PEN-AND-INK DRAWING BY WILLIAM HEYER
GROUP OF OLD FARM BUILDINGS NEAR BOLZANO, ITALY

PLATE X

VOLUME IX

NUMBER 3

This is one of a series of remarkable pen-and-ink drawings by William Heyer, the young American artist, one of whose etchings we reproduced as a plate in the February issue of this magazine. The original, in common with the rest of the series, was of an unusually large size for this medium, measuring $21\frac{3}{4}$ " x 17". It was drawn outdoors, direct from nature, with a pen handled freely as a brush.

PLATE XI

VOLUME IX

NUMBER 3

"This palace is built in courses of a rich yellow colored stone, the three first at the ground level being extra deep to insure strength. The detail is very simple and the carving is confined to the shield placed over the 'voussoirs' of the door. The solid stone balconies on either side of the entrance give an air of great dignity to an otherwise unpretentious design. The arrangement of patio and staircase is on an even larger scale than the Casa Palmer."



LINOLEUM BLOCK PRINT BY ERNEST W. WATSON
WILLIAMS COLLEGE CHAPEL

PENCIL POINTS

PLATE XII

VOLUME IX

NUMBER 3

The original of this plate was printed with a warm black ink on Japanese silk paper and measured 8" x 10". It gives a good idea of what can be done with linoleum, when it is handled by a skilled artist and craftsman.

"MURAL GLASS" FOR THE THEATRE

THE REPRODUCTIONS shown here were made from a set of cartoons designed and drawn by J. Scott Williams for decorative stained-glass windows in Hammerstein's Theatre, New York, Herbert J. Krapp, architect. Because of certain unusual features of the design Mr. Williams has styled these decorative panels "Mural Glass." The ten windows shown were designed as a memorial to the late Oscar Hammerstein and the motives used were taken from ten of the operas he first produced at the old Manhattan Opera House in 1908. The windows are divided into two groups of five each, placed at the right and left of the stage, and each group makes an area of about 20 feet wide by 21 feet high, the upper five feet being in Gothic tracery, leaving a color area of $3\frac{1}{2}$ feet wide by 16 feet high for each figure panel. The cartoons were drawn at full size and the figures in the originals are somewhat larger than life.

The prevailing color tones of the panels are golden, with bright reds and blues and some greens predominating in the tracery. Indirect flood-lighting of white and amber lamps reflected by a white wall is arranged to come from behind the windows.

It will be observed that the operas are mostly French. This is because it was in the exploitation of the French opera that Oscar Hammerstein made his venturesome plunge at the old Manhattan Opera House. With the exception of one or two of them which had their American *premieres* in New Orleans, they all made their first American appearance under his management.

Arthur Hammerstein decided upon this form of tribute to his father's memory after the project for the memorial theatre was well started. The idea was suggested to him by some glass panels which were designed several years ago for his home at Whitestone Landing, Long Island, by Mr. Williams.

Each set of windows is placed in

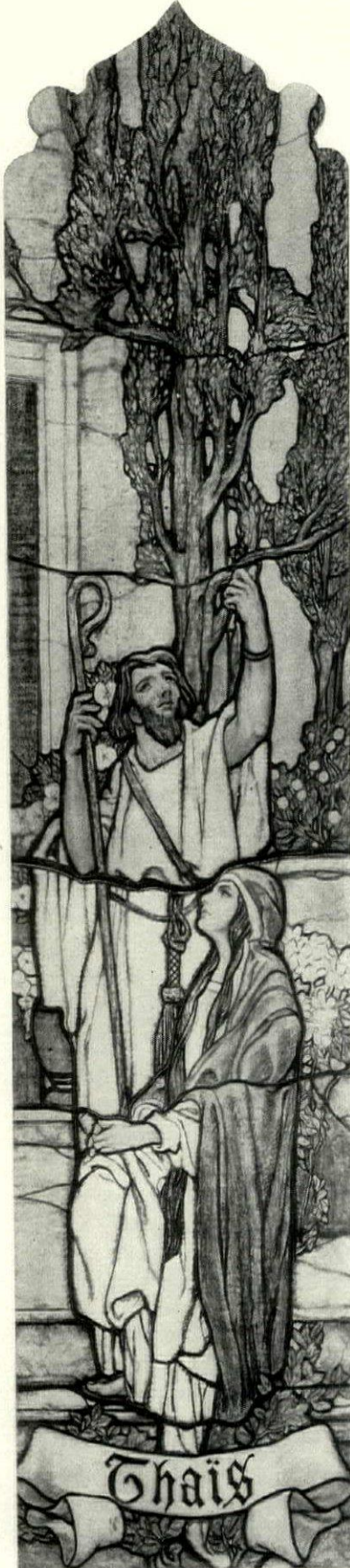


END PANEL AT LEFT OF STAGE
HAMMERSTEIN'S THEATRE



END PANEL AT LEFT OF STAGE
HAMMERSTEIN'S THEATRE

PENCIL POINTS



CARTOONS BY J. SCOTT WILLIAMS FOR MURAL GLASS IN HAMMERSTEIN'S THEATRE, NEW YORK
THREE CENTER PANELS OF GROUP AT LEFT OF STAGE

"MURAL GLASS" FOR THE THEATRE



CARTOONS BY J. SCOTT WILLIAMS FOR MURAL GLASS IN HAMMERSTEIN'S THEATRE, NEW YORK
THREE CENTER PANELS OF GROUP AT RIGHT OF STAGE

PENCIL POINTS



END PANEL AT RIGHT OF STAGE
HAMMERSTEIN'S THEATRE

a concave, elliptical niche and the fact that the two end panels of each set were quite appreciably curved necessitated using for them small cuts of glass averaging about four inches wide. This accounts for the many vertical breaks in the leading of the end panels. The main end panels contain as many as eight hundred pieces of glass each. The three middle windows of each group contain larger pieces, some of them being up to thirty-nine inches across. In places leads over an inch wide were used. It will be noticed that the principal transverse leads which act as stiffeners or supports are not straight but are run at random, following to a certain extent the principal lines of the design. These large leads dip toward the middle and in a way suspend the glass sections in order to keep the pieces of glass from pulling away from the leads. The glass and lead for each of these windows weighed nearly two hundred pounds.

In addition to the windows shown the job included two windows about 20' x 20' situated above the balcony on either side of the theatre and six small rose windows. The whole undertaking was completed and in place three and a half months from the time the first preliminary studies were made.

The panels were first studied at quarter-inch scale in pencil and pen-and-ink and the general composition was indicated. Following this came a color analysis at half-inch scale to get the color scheme. A few panels were taken up to inch scale in pencil and then all of them were very carefully studied in pencil at one and one-half inch scale. By this time the designs were well in hand and they were put up to full size on detail paper, drawn in charcoal with pastel thinly applied to simulate the effect of the colored glass.

The cartoons were included in the exhibition of The Architectural League of New York, held during February of this year.



END PANEL AT RIGHT OF STAGE
HAMMERSTEIN'S THEATRE



W H I T T L I N G S

HEYWOOD BROWN,

Columnist and critic for the New York World, turns his attention to architectural censorship:

"Architecture should be, of all the arts, the one most open to criticism. If I don't like 'Abie's Irish Rose' the producer may, with certain logic, reply to my shrill cries and say, 'You don't have to come and see it, do you?'"

"If a man writes a book displeasing to me I can easily avoid it, and few pictures flaunt themselves before the attention of every passerby. But if a man thrusts a building high up into my sky I have a personal stake in the matter. If the site is central he cannot say, 'Go round about.' There is his building blinking at me every day."

"The notion is not advanced that every architect should send his plans around to me before he begins to dig the cellar, nor is it feasible to ring the curtain down on some great tower a week after construction because the whole community regards it as an eyesore. However, some form of supervision would be helpful. I don't know whether there is any manner in which it can be arranged. At the present time there are limitations on height in certain places and also rules about light, ventilation and safety. This is not enough. If I want to put up twenty stories colored green and pink and purple upon an otherwise pleasant avenue, somebody should have the power to prevent me. It is not justifiable for me to say, 'This is my land and I can do with it as I please.' After all, the skyline does belong to the people."

DONALD M. DOUGLASS,

Architectural etcher and aquatinter, replies to Mr. Brown:

"I subscribe, of course, to your views on the absence of real architectural criticism and the pity of it. And it does seem a shame we can't have handsomer buildings—most of them are pretty terrible. Nor do I sneer at you for not knowing that there are boards of censors now operating. Nor for 'discovering' the beauty and its cause in old houses."

"But I am shocked at you, an apostle of whatever you are an apostle of, espousing for any reason the censorship of one of the major arts. Do you realize what it would mean? Exactly what it has meant to your minor art, the movie—a steady succession of stupid, accepted pieces of work, no hideous offenders of public taste, but no really fine things either. Do you suppose, for instance, that with your board of judges composed of famous old fogies, as it would be, the American Radiator Building would ever have been built? And do you suppose that because the great talking architect and others have chosen to wisecrack it, it is not one of the greatest architectural achievements?"

BARON J. B. MECHIN,

Of Paris, while visiting California recently, comments encouragingly on American architecture in the course of an interview with the Los Angeles Herald:

"America excels in architecture. It has evolved the lines and design of the structure of the mechanical age. American architecture appeals to me. American homes are distinct and original."

FLETCHER DUBOIS,

In a letter to the Philadelphia Public Ledger, is critical of the well-known City Hall of that city:

"This monstrosity should never have been allowed to exist in its present location. It is an obstruction to traffic as well as a distinct disfigurement of one of the most important centers of the city's activities. It is past the understanding of visitors from other cities why the city authorities ever allowed it to be erected."

"As a piece of architecture, it has not one redeeming feature, outside of its wonderful tower; and, for the ground it occupies, it is a monumental waste of space that could be used to better advantage in the beautification of the city center."

ARTHUR BOSWELL,

In reply to Mr. DuBois, also writes to the Ledger:

"Replying to a letter printed in this morning's Public Ledger, an inspection of our City Hall will show that the four main entrances and the four corner towers, so far as the marble work is concerned, are very beautiful, while the intervening walls, with their many windows, are very similar in effect to the much-admired fenestration of the Art Museum."

"The trouble is with the 'mansard,' constituting the two upper stories of the main building and the fool's-cap terminals of the towers. If all this slate were removed, the walls built up straight with marble and terminated with a proper cornice or balustrade, and if the four corner towers were squared up at a proportionate height (they might contain bells to sound the quarters), the building would present a very beautiful appearance."

THE NEW YORK SUN,

Editorially speaking, comments on invention versus copying in the design of architectural forms:

"For generations past architecture has been so overlaid with extraneous matter that many authorities actually preach that in this branch of art it is in bad taste to invent. Correct architecture, they say, consists of merely reassembling borrowed forms. All of which is palpably absurd. If the Greeks had thought so there never would have been any Greek art. On the contrary, architecture, now as ever, consists in solving problems of utility as economically and appropriately as may be."

DEAN GEORGE H. EDGELL,

Of the School of Architecture, Harvard University, in a recent lecture at the University of Southern California pays a high tribute to our westernmost state:

"Eighteen per cent. of the students in Harvard school of architecture come from the Pacific Coast and I am glad to add that the rating of their work is above that of students from any other part of the world. With the progress of modernism in most activities we find it difficult to hold students down to the fundamentals of architecture, and it is apparent that Southern California is contributing much toward innovations and new ideas in the buildings of today."

CHARLES Z. KLAUDER SKETCH CLUB



IN JANUARY 1927 the office force of Charles Z. Klauder organized a sketch club known as *The Charles Z. Klauder Sketch Club*. This idea was received with great enthusiasm, which continued throughout a very successful year just brought to a close. The Club was under the leadership of F. P. Albright, Jr., *President*, George K. Trautwein, *Treasurer*, and Frank Morewood, *Secretary*. About three hundred (300)

sketches were submitted and judged by Mr. Nicola D'Ascenzo and the prizes awarded as follows:

Water Colors: Paul F. Taylor, 1st Prize; Shirley C. Horsley, 2nd Prize; Harold Allen, 3rd Prize.

Black and White: George C. Sponsler, 1st Prize; Albert Kruse, 2nd Prize; Almer C. Howard, 3rd Prize.

In addition to the prizes each member received a gift book and certificate of membership, reproduced herewith, which was designed by Albert Kruse.

The officers for 1928 are: Almer C. Howard, *President*; Shirley C. Horsley, *Sec'y and Treas.*

We expect to have about forty (40) members for this year and are looking forward to an even better year.

A. W. BROWN

TRAVELLING SCHOLARSHIP COMPETITION

ANNOUNCEMENT is made of a competition for the selection of a beneficiary for the A. W. Brown Travelling Scholarship, this competition to be held under the direction of a committee of the American Institute of Architects. Programmes will be mailed to approved applicants about March 19th, 1928, drawings to be delivered on May 7th, 1928.

This scholarship is the gift of Ludowici-Celadon Company and is a memorial to the late A. W. Brown, who was for many years president of that company and a leader in the manufacture of roofing tile.

The value of the scholarship is two thousand dollars, to be used towards defraying the expenses of a year of travel and study in Europe by a worthy and deserving architect or architectural draftsman. Travelling expenses between the winner's place of residence and the port of New York will be paid in addition to this amount.

An award of two hundred and fifty dollars will be made to the person whose design is placed second in the competition.

Under the terms of the gift the selection of the beneficiary of this scholarship is to be made by means of a competition to be held under the direction of a committee of the American Institute of Architects; the drawings to be judged by a jury of from three to five practicing architects chosen by that committee. The general requirements of the problem given for the competition shall be similar to those of the Class A problems issued by the Beaux-Arts Institute of Design but the jury shall give due consideration to the personal qualifications of the competitors as well as to the excellence of the designs submitted in the competition.

It is further stipulated by the donors that the competition shall be open to any architect or architectural drafts-

man who is a citizen and resident of the United States, who has never been the beneficiary of any other European scholarship, who has passed his twenty-second but has not passed his thirty-second birthday, and who has been in active practice or employed in the office of a practicing architect for at least six years, or, if a graduate of an architectural school, at least two years since graduation.

Those wishing to compete should write at once for application blanks to the secretary of the committee, Wm. Dewey Foster, 10 East 47th Street, New York.

Committee { J. Monroe Hewlett
Charles Butler
Wm. Dewey Foster, *Secretary*.

THE PRINCETON ARCHITECTURAL PRIZES

TWO COMPETITIVE prizes of \$800 each, in the School of Architecture, Princeton University, are announced for the year 1928-29. The prizes will be awarded to the winners of a Competition in Design to be held from 9:00 a. m. May 21, 1928, to 9:00 a. m. May 31, 1928.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens not less than twenty-one nor more than thirty years of age on September 1, 1928, and shall have been employed as draftsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 18, 1928.

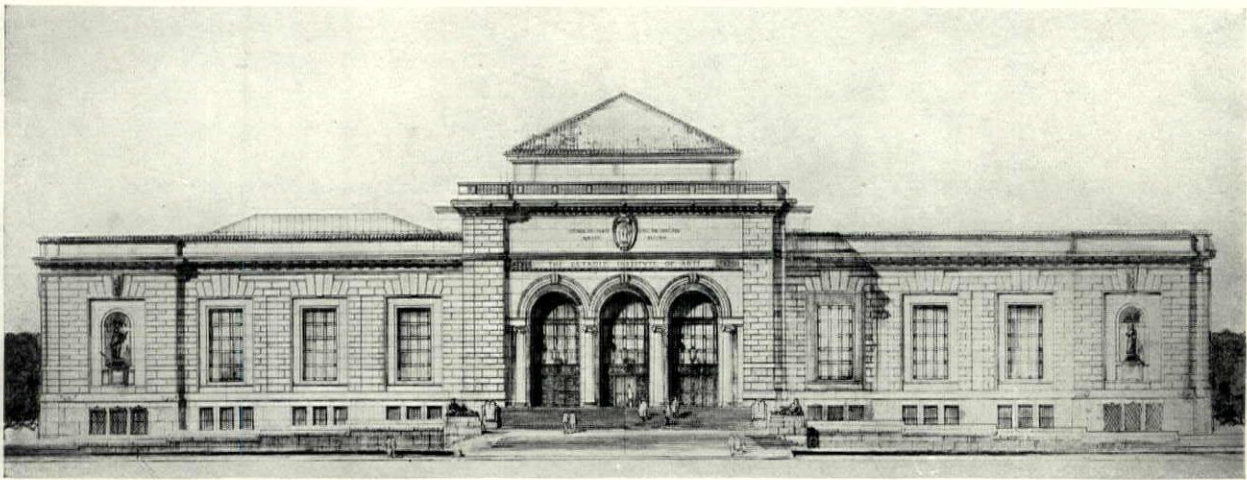
For application blanks, and regulations governing the competition and award, address The Director, The School of Architecture, Princeton University, Princeton, New Jersey.

A VAGABOND TOUR FOR ARCHITECTS

AN ARCHITECTURAL Tour in Europe is being offered this coming Summer which is unique for economic and comprehensive travel. The aim is to provide an architectural trip for men who are more interested in what they see than in how they see it. The most architecture, the least baggage, and the least expense is an idea that will appeal to most fellows who think of going abroad. Travel is to be comfortable but inexpensive; the hotels selected will be modest, ocean crossing by Student Third Cabin, railroad travel Third Class.

The route has been planned to include both domestic and monumental buildings of the various schools in the countries visited. Two weeks crossing England includes a stop in the Cotswolds and some of the best of English church building and collegiate work. The Loire Châteaux, Paris, Gothic cities, cathedrals, and quaint houses fill three weeks in France, then by way of Lake Geneva into Italy to the great Renaissance and classic centers. Besides the large Italian cities, excursions will be made to a number of the picturesque towns. After three weeks in Italy the route will be back to France by way of Nîmes and Avignon.

Sailing June 29th, the tour returns September 3rd. Complete information may be had from the Bureau of University Travel, Newton, Mass., who sponsors the tour, or from Donald B. Kirby, 49 West 39th St., New York.



SKETCH OF MAIN FAÇADE, DETROIT INSTITUTE OF ARTS—PAUL P. CRET, ARCHITECT

Awarded the Medal of Honor in Architecture at the Exhibition of the Architectural League of New York

ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

AT THE FORTY-THIRD annual exhibition of The Architectural League of New York, the following medals, mentions and prizes were awarded:

Medal of Honor in Architecture—Paul P. Cret, for Detroit Institute of Arts;

Medal of Honor in Decorative Painting—Hildreth Meière, for Decorations in Nebraska State Capitol;

Medal of Honor for Design and Craftsmanship in Native Industrial Art—Edw. F. Caldwell & Co., for Grilles, Font, and Lighting Fixtures;

Silver Medal in Architecture for General Work—Reginald Johnson, for Biltmore Hotel, Santa Barbara, California;

First Mention for General Work—Aymar Embury, II, for Restoration of West College, Princeton University;

Second Mention for General Work—Howard Greenley, for Residence of Edson Bradley, Esq., Newport, R. I.;

First Mention for Intimate Work—Frank J. Forster, for Residence of E. C. Duble, Esq., Forest Hills, N. Y.;

Second Mention for Intimate Work—Wm. Lawrence Bottomley, for Residence of Kenneth Van Riper, Esq., Palm Beach, Florida;

Avery Prize for Small Sculpture—Augusta L. Pointer, for Study for Fountain;

Birch Burdette Long Memorial Prize for Rendering—Horace Raymond Bishop, for Water Color Perspective, Proposed Art Institute, Pasadena, Clarence S. Stein, Architect, (Mr. Bishop's drawing will be reproduced in color in the May issue of PENCIL POINTS);

Silver Medal in Architecture for Intimate Work—Thomas Harlan Ellett, for Residence of J. Seward Johnson, Esq., New Brunswick, N. J.

The exhibition opened at the Building of the American Fine Arts Society, 215 West 57th Street, New York, on February 3rd, and will close on March 5th.

At the clubhouse, 115 East 40th Street, there is an extremely interesting "Memorial Exhibition" of the work of Birch Burdette Long. Many of his sketches that have never been shown publicly are on view. The drawings of the Rockland County Court House Competition are on exhibition in the Grill Room.

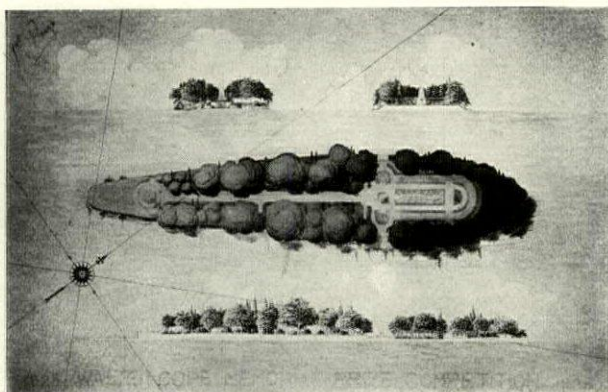
NEWS FROM THE AMERICAN ACADEMY IN ROME

THE FELLOWS in Fine Arts have been occupied with the annual collaborative problem. For five weeks, three teams—each composed of an architect, a painter, a sculptor, and a musician—have worked in competition for a solution for a *Temple for Festivals of Chamber Music*.

The teams for the competition were made up of the following members: *Team A*—George Fraser, *architect*; Dunbar D. Beck, *painter*; Joseph Kiselewski, *sculptor*; Alexander L. Steinert, *musician*. *Team B*—C. Dale Badgeley, *architect*; Michael J. Mueller, *painter*; George H. Snowden, *sculptor*; Robert L. Sanders, *musician*. *Team C*—Homer Pfeiffer, *architect*; Deane Keller, *painter*; Walker Hancock, *sculptor*; Walter Helfer, *musician*. The two Fellows in Landscape Architecture, Richard K. Webel and Michael Rapuano, worked together as a firm of landscape architects who were consulted by the various teams. The composition of the teams this year was particularly interesting. It was the first time that every one of the Fellows in Fine Arts had been drawn into the collaboration, and to this end the subject of a music hall was chosen particularly to include the musicians.

The collaboration was approached with much interest on the part of all the Fellows. It always affords them an excellent opportunity to match up their ideas and to realize the oneness of their arts. The Competition ended on February 7th and the drawings have been shipped to New York for judgment. If they are received in time, announcement of the winners will be made in the April issue of PENCIL POINTS, otherwise this will be published in the May number.

In addition to the collaborating Fellows, there are also in residence two others—both Fellows in architecture—who were not drawn into the competition. Both of these men are at work upon interesting architectural restorations. Stuart Shaw is engaged upon the temple group at Sbeitela, a site in the French excavations in Tunis. The other Fellow—William Douglas—is back in Rome to conclude the final year of his Fellowship, which had previously to be postponed. He is devoting this third year to a reconstruction of the Villa Magliana, originally a Papal hunting lodge, but now a mere farmhouse in its remains.



WINNING DESIGN BY K. YAMATO
WALTER COPE MEMORIAL PRIZE COMPETITION

PRIZES AWARDED IN WALTER COPE MEMORIAL COMPETITION

THE T SQUARE CLUB of Philadelphia has announced awards in the annual Walter Cope Memorial Prize Competition. From among a group of twenty drawings the Jury, consisting of Paul P. Cret, George Howe, R. R. McGoodwin, Wm. Hough, and Leicester B. Holland, awarded the first prize of \$150 to K. Yamato, whose winning design is reproduced above, and second prize of \$50 to Chester H. Jones. Three mentions were selected as follows: H. Martyn Kneedler, M. Fowlke, and Yuan Hsi Kuo. The money awarded as prizes is to be used by the winners for the purchase of architectural books, subject to the approval of the Cope Prize Committee.

The programme called for the treatment of an island in the Schuylkill River.

BOSTON ARCHITECTS' BOWLING LEAGUE

THE STANDING of the teams on February 1st was as follows:

	Won	Lost
Densmore, LeClear & Robbins	51	13
Hutchins & French	51	13
Monks & Johnson	43	21
Mowll & Rand	39	25
Coolidge, Sheply, Bulfinch & Abbott	28	36
J. Williams Beal & Sons	27	37
J. H. Ritchie & Associates	25	39
Cram & Ferguson	22	42
Allen & Collins	19	45
Blackall, Clapp & Whittemore	13	51

We wish to thank the Detroit Bowling League for their comment on the pins we use, and find their ignorance refreshing. We are in a position to enlighten the people of Detroit why we use candle pins.

For several generations past, Boston has been recognized as the seat of culture, science, and general education and refinement, so for us to degrade ourselves to such an extent as to use brute force to knock down a few pieces of wood at such a short range as sixty feet would be something from which we could never regain our self-respect. In games as well as everything else, in order to derive any amusement whatsoever there must be an element of science or some other of the fine arts or the game will receive no attention from Boston.

If the bowlers of Detroit wish for any further enlightenment, it will be a pleasure for us to carry daylight into any dark corner.

NOTES FROM THE

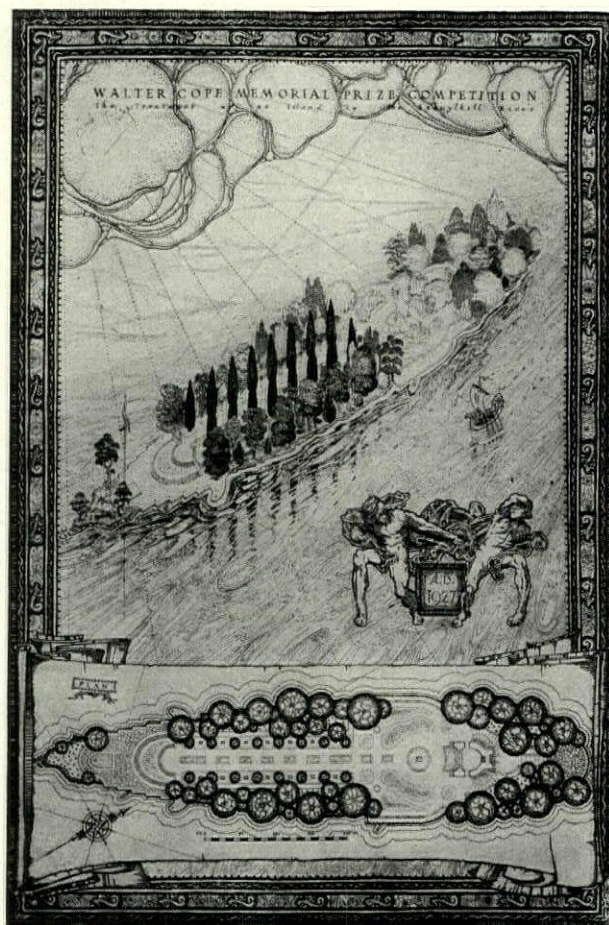
DETROIT ARCHITECTURAL BOWLING LEAGUE

As we start the last lap of this season, the fight for first place seems to be narrowed down to McGrath & Dohmen, and Smith, Hinchman & Grylls. The rest of the teams have not been winning consistently enough to threaten the leaders but the question of which team will finish third is still debatable.

Our new matchmaker, F. H. Nygren, has been stirring up some battles with local talent but we crave a mixup with New York and Cleveland.

The standings on Feb. 10 were as follows:

	W	L	T
McGrath & Dohmen	40	16	1
Smith, Hinchman & Grylls	40	17	
Albert Kahn	28	29	
Frank H. Nygren	28	29	
Donaldson & Meier	28	29	
Louis Kamper	26	31	
Janke, Venman & Krecke	26	31	
Malcomson & Higginbotham	25	32	
Van Leyen, Schilling & Keough	23	33	1
Weston & Ellington	20	37	
High Ind.—1 game Krecke (J. V. & K.)—266			
“ “ —3 games Jolson (F. H. N.)—654			
High Team—1 game Janke, Venman & Krecke—1027			
“ “ —3 games Smith, Hinchman & Grylls—2823			
High Ind. Average—Kalsched (A. K.)—186			
High 200 Scorer—Jolson (F. H. N.)—16			



SECOND PRIZE DESIGN BY CHESTER H. JONES
WALTER COPE MEMORIAL PRIZE COMPETITION

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the seventh of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

February 7th, 1928.

DEAR NEPHEW:

Possibly my opinion of the meaning of "concentration" as applied to drafting would seem to some too much like driving or pushing so that the progress on any given piece of work is speeded up and kept moving at a pace that will bring it to completion in an unreasonably short time—but the progress that will bring about completion may be made orderly, steady and without any sign or feeling of haste or hurry and in a reasonably short period of time.

How can one move rapidly and yet not hurry is the question I imagine someone has asked since reading the above.

A young boy was told to put more pep into his work and when he was criticized for making quick motions in handling objects, kicking chairs in walking, etc., he said, "You told me to put pep into what I did and now when I hurry you find fault." He was told that pep meant being so interested in the thing he was doing that his entire thought was concentrated on its successful completion.

That boy's idea of pep illustrates what I mean by steady, orderly progress which is accomplished by putting pep into your work. Pep is not powder to blow up something but is like the unseen steady power we call electricity.

Take any building for which you have been making drawings and think back over the past few weeks and note what changes might have been saved if you had of your own initiative looked up the information on the previous drawings that would affect the part on which you were working. In laying out the small scale working drawings see that you can have the finished lines of the rooms where you show them by checking carefully all the sizes, shapes, connections and locations of the steel and fireproofing and of the plumbing, heating, electric equipment, pipes and conduits.

There are building laws governing such matters in the city ordinances that should be studied and fixed in your mind. These you can find out for yourself and do not need to be told about each drawing you make. Previously I have called attention to the necessity of learning and having at hand data that will give you the sizes of various units such as rooms, plumbing fixtures, furniture, cases usable for kitchen, pantry, etc., approximate sizes of books which are to be placed in libraries, the size of doors suitable for certain purposes, the requirements for window openings, the proper proportion of the lights and glass in working out the sub-division of a sash by muntins and many other items of this type which you will gradually pick up from your observation and reading. Other items which should be studied are those of the masonry materials such as tile, brick, terra cotta blocks, and similar items which are used in both the rough construction and the finished work. Bear in mind that concentration should come into play immediately that the problem is presented to you, so that it may be clearly understood and you may successfully do your part toward solving it.

Sincerely,

YOUR UNCLE.

SOAP SCULPTURE COMPETITIONS

THE NATIONAL SMALL SCULPTURE COMMITTEE has announced the fourth annual competitions for prizes offered by the Procter & Gamble Company for sculpture using white soap as a medium. There are competitions for both amateurs and professionals. In the latter class, prizes will be awarded as follows: First prize, \$300; Second prize, \$200; Third prize, \$100. A special prize of \$250 is offered for straight carving, which is defined as "work cut or carved with a knife, no other tool used." The amateur competitions are open to anyone not a professional, regardless of age. Thirty-six prizes will be awarded in these competitions in three different classes. The competitions are open until May 1st. The entire collection of sculpture will be on exhibition during the month of June at The Anderson Galleries, in New York. For complete information, address the National Small Sculpture Committee, 80 East 11th Street, New York, N. Y.

CAN YOU DESIGN AN AWNING?

THE ATTENTION of draftsmen is called to the competition announced in our advertising section by the Cotton Textile Institute. Prizes totalling one thousand dollars are offered for the design of awnings suitable for use on three types of residence: the New England Colonial in wood, the English Cottage in brick, and the Spanish type in stucco. The competition will, it is hoped, direct the attention of architects to the importance of controlling the design of these conspicuous accessories which, improperly handled, may mar an otherwise attractive house.

ARCHITECTURAL TOURS IN ENGLAND

IN RESPONSE to requests from American and Canadian students of architecture, The International Casement Company has issued a brochure of *Architectural Tours in England*, arranged by Sydney E. Castle, F.R.I.B.A., and T. H. Ringrose. The tours have been planned with Plymouth, Southampton or Liverpool, as ports of arrival, thus enabling the student to take advantage of the special rates offered in the tourist class by the steamship companies. A map illustrates each tour, showing the territory covered and the distance from place to place. General information about hotels, the hire of automobiles and bicycles, money, and so on, is included in this most helpful little booklet, which will be sent to architects and draftsmen free upon request to The International Casement Company, Jamestown, New York.

AWARDS IN ROCKLAND COUNTY
COURT HOUSE COMPETITION

DENNISON & HIRONS of New York have been awarded first place in the competition for the new Rockland County Court House. Raymond M. Hood, Godley & Foulhoux placed second, and Frederick L. Ackerman placed third.

The winners of the competition gave a dinner to the competitors at the Princeton Club, New York, on Wednesday evening, February 8th. The following architects were present:

J. DuPratt White, Chairman of the Court House Committee, Stephen F. Voorhees and Ralph T. Walker, of the firm of Voorhees, Gmelin & Walker, Raymond Hood, of Raymond Hood, Godley & Foulhoux, Kenneth M. Murchison, Harvey W. Corbett and W. K. Harrison, of Helmlé, Corbett & Harrison, Frederick L. Ackerman, Ethan Allen Dennison and Frederic C. Hirons.



THE ORGANIZATION OF JOHN GRAHAM, ARCHITECT, SEATTLE, WASHINGTON

FIRST ROW: Messrs. Grant, Bergseth, Graham, Bushnell, Knowles, Sweeney. SECOND ROW: Messrs. Shaw, Decker, Mrs. Byington, Miss Volger, Miss Barnard, Messrs. Malmgren, McIndoe, Wallington. STANDING: Messrs. Erickson, Hauan, Anderson, Allen, Sylliasen, McCulloch, Smith, Miley, Taylor, Curtis

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

This department conducts four competitions each month. A prize of \$10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the fifteenth of the month preceding the publication date in order to be eligible for that month's competition. Material received after the closing date is entered in the following month's competition.

THE WINNERS in this month's competitions are as follows:

- Class One—John W. Knobel.
- Class Two—Wm. J. J. Honack.
- Class Three—No Award.
- Class Four—Charles A. Johnson.

Mrs. Arnold Brunner has presented to Cooper Union, New York, the architectural drawings and water colors of the late Arnold W. Brunner. The collection will be on permanent public exhibition and will be utilized by the students of the school.

Joseph H. Freedlander has been presented with a certificate of merit by The Fifth Avenue Association for the design of The National American Building, 340 Madison Avenue, New York. This structure was awarded the first prize for new buildings in the Fifth Avenue section during 1927.

W. G. F., of New York City, we should like to print your contribution. Will you communicate with R. W. R.?

SKYSCRAPERS

By Wm. J. J. Honack, of Chicago

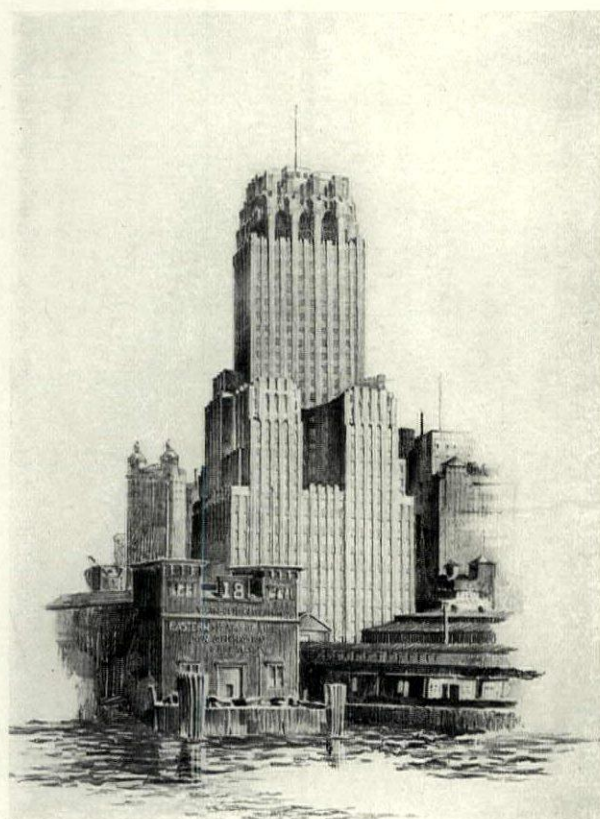
(PRIZE—Class Two—February Competition)

Gothic dreams in stone
Pointing to the sky,
Cool and grey in tone
Reaching ever high.

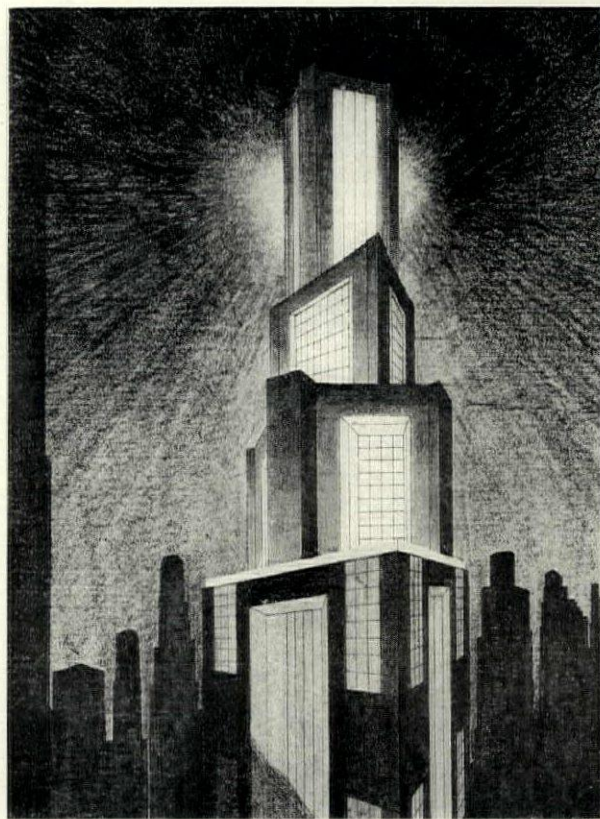
Mighty were the thoughts
Of men at toil,
Monuments of beauty wrought
From the soil.

Up from the city mart
Pointing on high
Many built by a broken heart
Cleave to the sky.

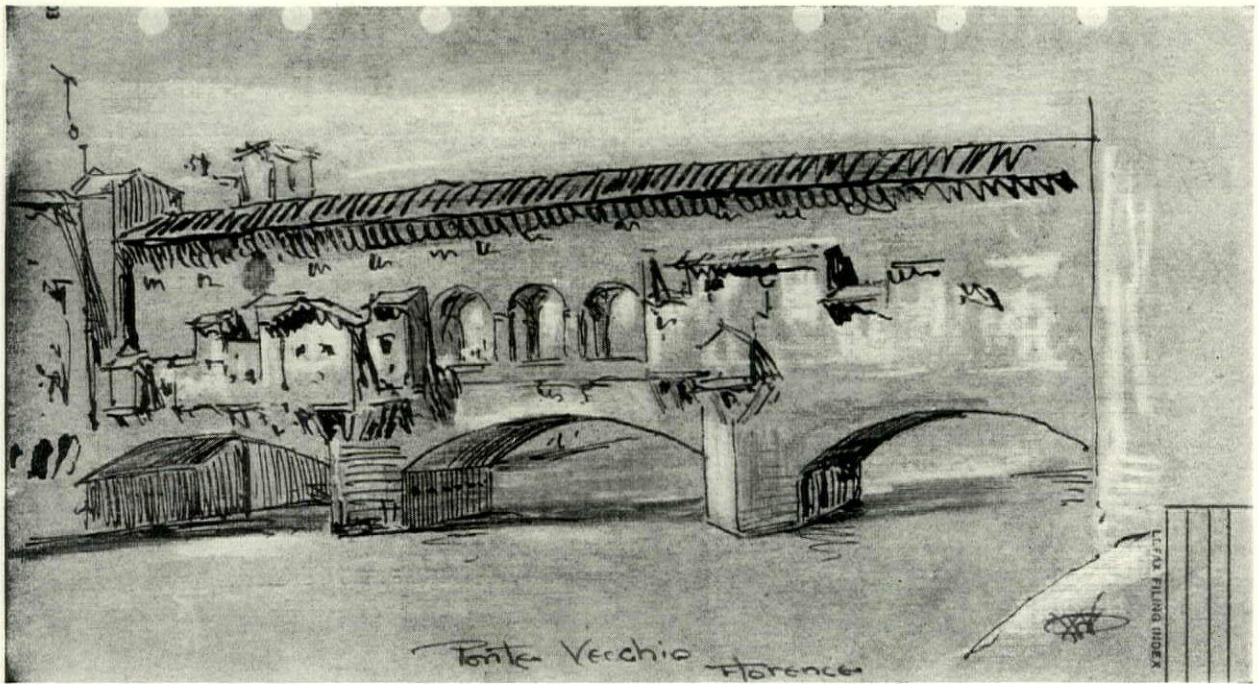
Fingers of stone they point
To Heaven above,
Each to anoint,
Man's labor of love.



PENCIL DRAWING BY JOHN W. KNOBEL, BROOKLYN, N. Y.
(PRIZE—Class One—February Competition)

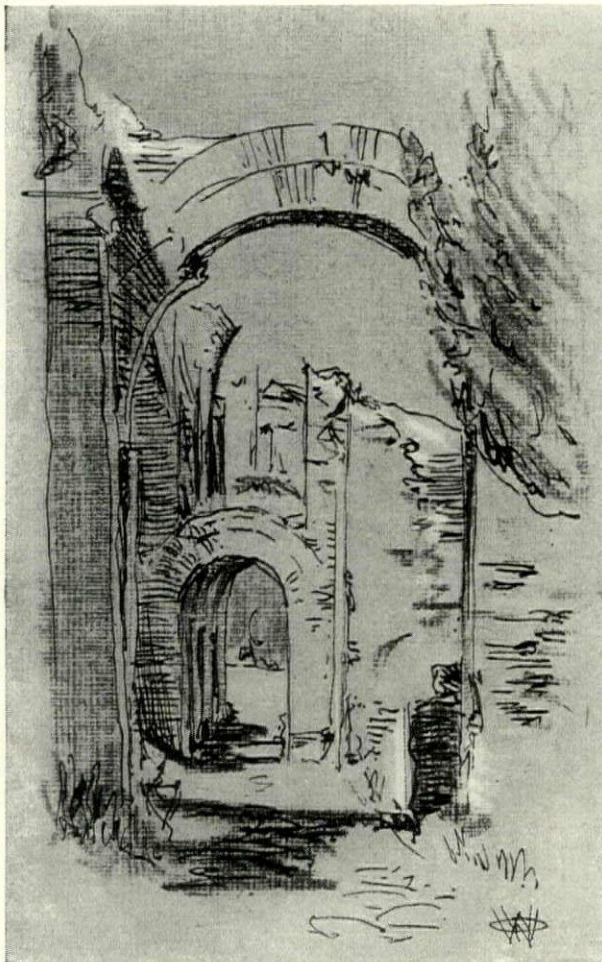


LITHOGRAPHIC PENCIL DRAWING BY LEONARD SCHEER
"City of the Future"



"PONTE VECCHIO, FLORENCE," FROM THE NOTEBOOK OF OLIVER WHITWELL WILSON, OF NEW YORK

Drawn on a colored "Lefax" notebook sheet with fountain pen and colored pencil



ANOTHER SKETCH BY OLIVER WHITWELL WILSON,
NOVA VIA, ROME

Drawn in the same manner as the sketch at the top of page



PENCIL SKETCH ON CAMEO PAPER BY GEORGE HARADEN,
OF MANCHESTER, MASS.

Garden of Mr. James Phelan, Manchester, Mass.



CARTOON BY EMANUEL DESIRA, OF NEW YORK

CLEVELAND TERMINAL TOWER

By Colette M. Burns, Cleveland, Ohio

Lady Tower, you're a flirt!
Now, I know your feelings are hurt.
I'm sorry. But . . . you do coquet.
Posing like a pierrette,
You try the tricks that are apt to beguile.
Behind a swirl of mist you smile,
Knowing you're sure to fascinate,
Half-hidden by your veils. You bait
With your elusiveness, and entrance
With the beauty you artfully choose to enhance
By posturing before a screen
Of sky that's painted blue and green.

Yours is such an impish delight,
Beckoner from a cloudy height,
That none may call you wanton, wild,
Rather—a sprite or whimsical child.
A flirt you are, oh Lady Tower,
A lovely one, with charming power!

ARCHITECTURAL ADVERTISING

Submitted by Charles A. Johnson

(PRIZE—Class Four—February Competition)

ON THE SITE of the New York Custom House there was erected in 1788 a Government Building for the use of the President of the United States. This was a two story brick building with a high portico on the front facing the bowling green at the beginning of the Broad Way. This building was occupied as the Custom House until the government sold the property at auction on May 25, 1815, and the building was demolished.

On May 31, 1815 the following advertisement appeared in the *Evening Post*:

"James O'Donnell, Architect, respectfully informs the public, and particularly those who propose building their own houses, that he furnishes plans and elevations correspondent with the situation of the ground, and the views of the builder, as well as the extent of the contemplated expense.

"He likewise informs the Gentlemen who have purchased the plot of ground lately occupied as a Custom House; that he has projected designs in a style suitable for that

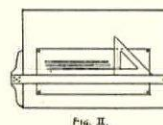
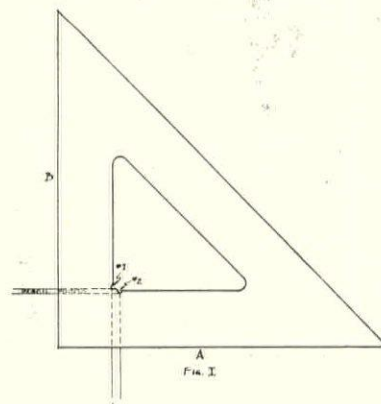
charming situation fronting the bowling green, and for those fronting the battery, and solicits the favor of their calling at his office where they are now ready for inspection.

"Being regularly educated in the science of Architecture, and having practiced it (he flatters himself) to the satisfaction of those who have honored him with their confidence in this country for several years, he trusts his designs will meet the approbation of those who consult taste and arrangement united with economy, whether in public or private buildings.

"Mr. O'D attends in his Office, No. 98 Chambers-street, daily, from 9 in the morning till 2 in the afternoon."

A SUGGESTION FOR RULING UNIFORM GUIDE LINES FOR LETTERING

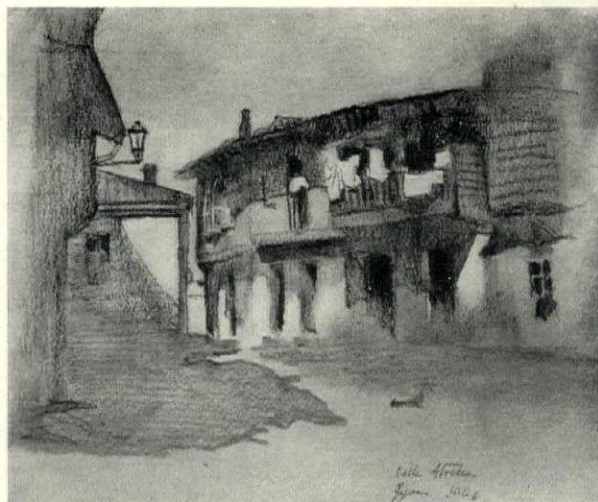
By Clarence W. Bacon, of Brooklyn, N. Y.



CUT NOTCHES No. 1 and No. 2 on the inside right angle of a triangle, as in Figure I. Notch No. 2 should be cut first, then notch No. 1 can be cut according to the spacing wanted.

Put a pencil in notch No. 1 and slide triangle to the left along T square, or straight-edge, as shown in Figure II, then put pencil in notch No. 2 and slide triangle back without moving T square. Repeating this operation by moving T square, will give lines of uniform spacing. Sliding the triangle on side "A," Figure I, will give different spacing than when using side "B."

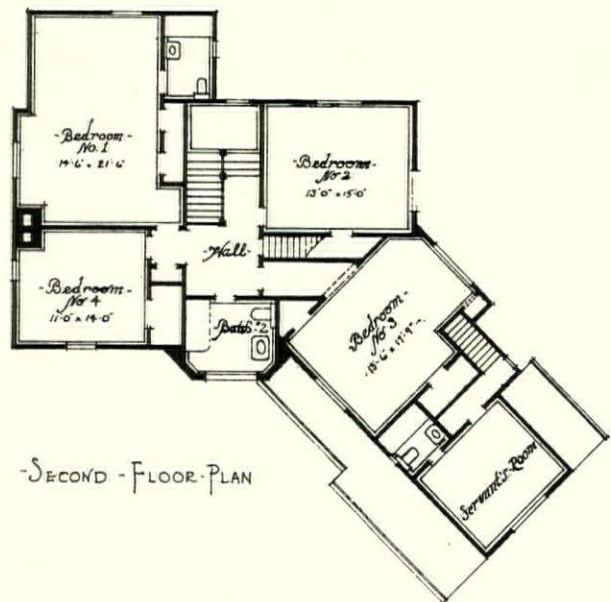
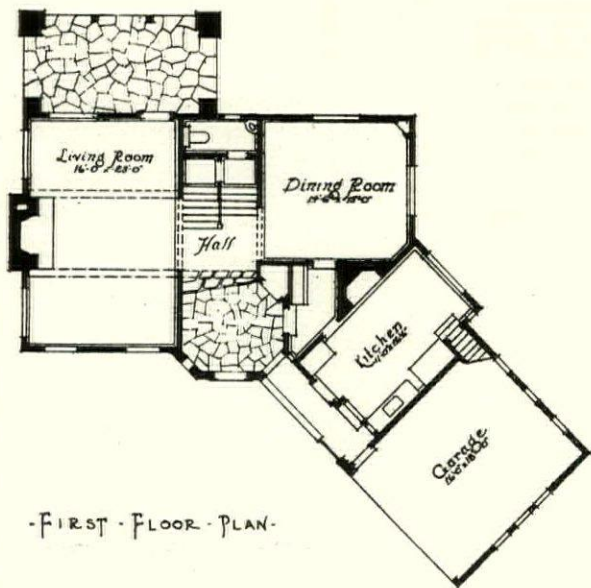
Other notches can be cut in the other angles of the triangle which will give a larger variety of spaces.



PENCIL AND WASH DRAWING BY JUAN MANUEL DEL BUSTO
Calle Atocha Gijou, Spain



Rendering in Water Color and Pencil by Joseph McCoy



HOUSE FOR MR. GERALD CAMPBELL, ROUKEN GLEN, LARCHMONT, N. Y.

DESIGNED BY JOSEPH MC COY



THE SPECIFICATION DESK

A Department for the Specification Writer

METHODS

By John W. Vickery

THE WRITER is pleased that the architectural press is giving more attention to specifications,—methods of preparation and filing of data for same. We have frequent opportunity to see the other fellow's working drawings reproduced but seldom see his specifications. We all have our own ideas and consider our own babies the best. Like all others, the writer has developed certain methods,—nothing particularly original—which may be of interest as a matter of comparison.

Three files are maintained, which might be termed *Catalogues*, *Typicals*, and *Standards*, all in letter size vertical cases. The file for *Catalogues* is arranged with A.I.A. classification. It also includes specification data such as publications of American Portland Cement Association and standard specifications of Associated Metal Lath Manufacturers and Associated Tile Manufacturers.

The file for *Typicals* is filled with tab folders with divisions separated by distinguishing guide cards, all arranged similar to the *Suggested Segregation of American Specification Institute*. In this file are placed typical paragraphs and sections clipped from old specifications and pasted on letter size sheets. Generally these are subjects which require some study or investigation and, while written for a particular job, can often be rewritten or adapted for the job at hand.

The file for *Standards* is divided with tab folders and guide cards like the file for *Typicals*. In this file are placed standard forms which ordinarily can be used in any specification without modification. This file includes materials and their combinations, such as cement, lime, aggregate, mortar, concrete, brick, brick masonry, etc. In many cases, both a long form and a short form are prepared, and the one used which is suitable to the amount and importance of the work. These are all written on letter size sheets or clipped from old specifications and pasted on letter size sheets.

Notes and memoranda are placed in all files, cross referencing and referring to periodicals and to *Sweet's*.

Even the best specifications lack much in orderly arrangement and balance. Brief general statements often are sufficient while complete detailed descriptions often are essential. Care should be taken to have a specification consistently brief or consistently detailed.

Before starting a specification, the writer would consider: first, the probable method of awarding contract,—whether an all inclusive general contract or several separate contracts; next, the quality of materials and standard of workmanship, depending of course on general character, use, and location of the building, cost limits and so on; then, whether the bidding competition will be limited or general. All of the above have a bearing in determining the length of the specification.

If an all inclusive general contract is to be awarded, it would seem that the general contractor should have certain rights in dividing work among sub-contractors, and main divisions can be more or less general. If certain portions of the work are to be awarded separately, extreme care will be necessary to divide work clearly between contractors. In all cases, an orderly consistent division is desirable.

The American Architect Specification Manual gives a *Schedule of Sections*; *The American Specification Institute Record* gives a *Segregation of Sub-divisions* which is similar, the New York Building Congress gives an official division of trades. These, and, above all, local custom must be considered in determining the divisions of a specification.

The following is suggested for preliminary divisions:

TITLE PAGES: Either A.I.A. form or similar typed form with the same information. Instead of list of drawings, numbers can be given and reference made to complete list following.

INSTRUCTION TO BIDDERS: Similar to that in A.I.A. Notes on Standard Documents. Reference may be made to percentage and times of payment as provided in *Article 25*, *GENERAL CONDITIONS*, and *Section 5 AGREEMENT*. Reference may be made that contract consists of *AGREEMENT*, *GENERAL CONDITIONS*, *SPECIFICATIONS* and *DRAWINGS*, as listed. Reference may be made to *PROPOSAL* form, if any.

LIST OF DRAWINGS: A complete list of contract drawings with numbers and titles.

GENERAL CONDITIONS: A.I.A. *GENERAL CONDITIONS* can be inserted here or a reference made that they will be attached to formally executed documents.

Then follow special conditions not provided for in *GENERAL CONDITIONS*, or supplementing same. When supplementing, reference should be made to *Article*.

DRAWINGS: This should mention reference to center lines, portions in outline, repetition, conventions, etc.; also any information and requirements about details and shop drawings not provided for in *Articles 3, 4 and 5*.

LADDERS, SCAFFOLDING, ETC.: Supplementing *Article 9* when necessary.

WATER, LIGHT AND POWER: Special provisions in addition to those of *Article 9* are usually necessary.

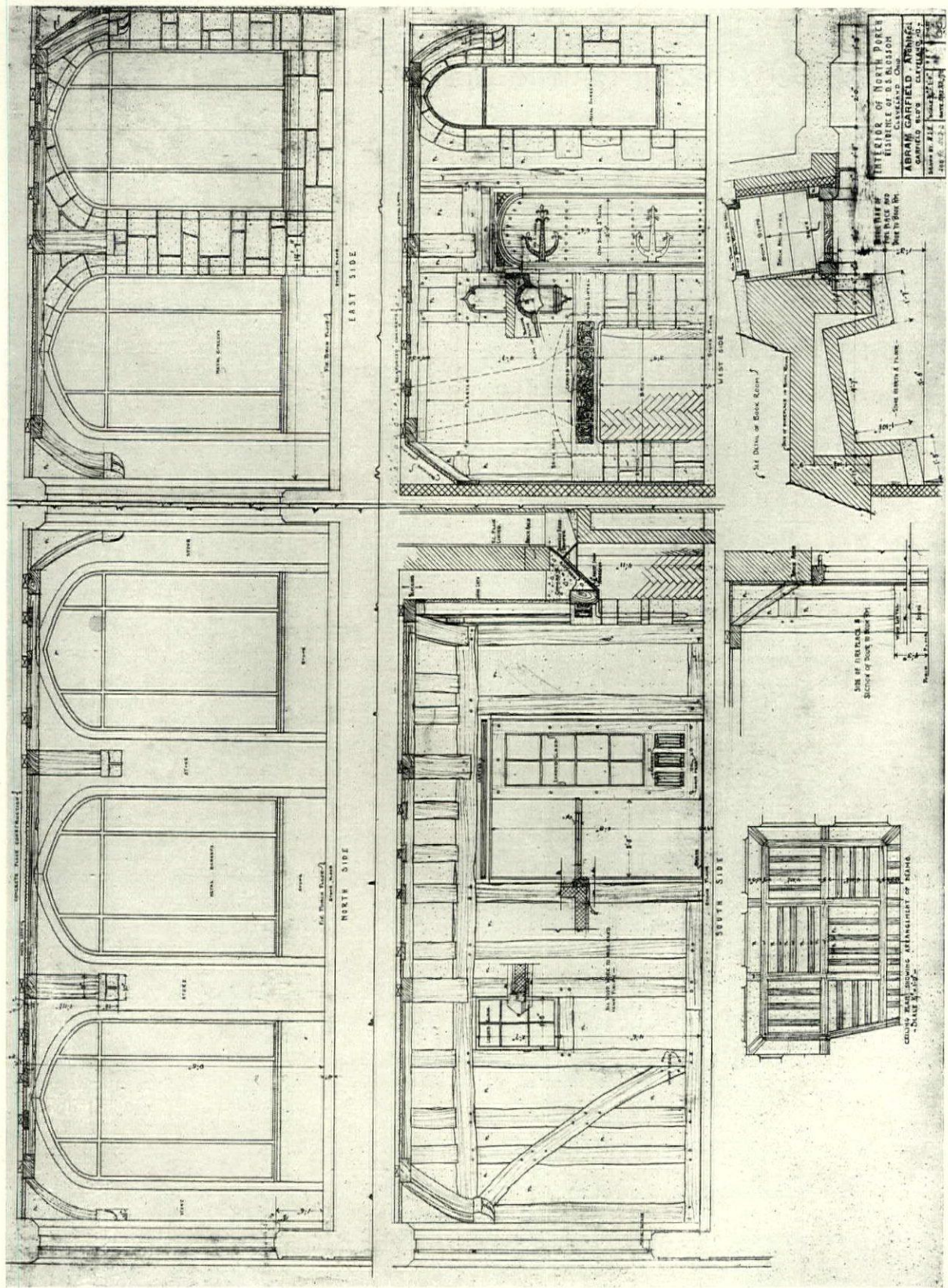
PROTECTION: Supplementing *Article 12* when necessary.

BRACING: Supplementing *Article 12* when necessary.

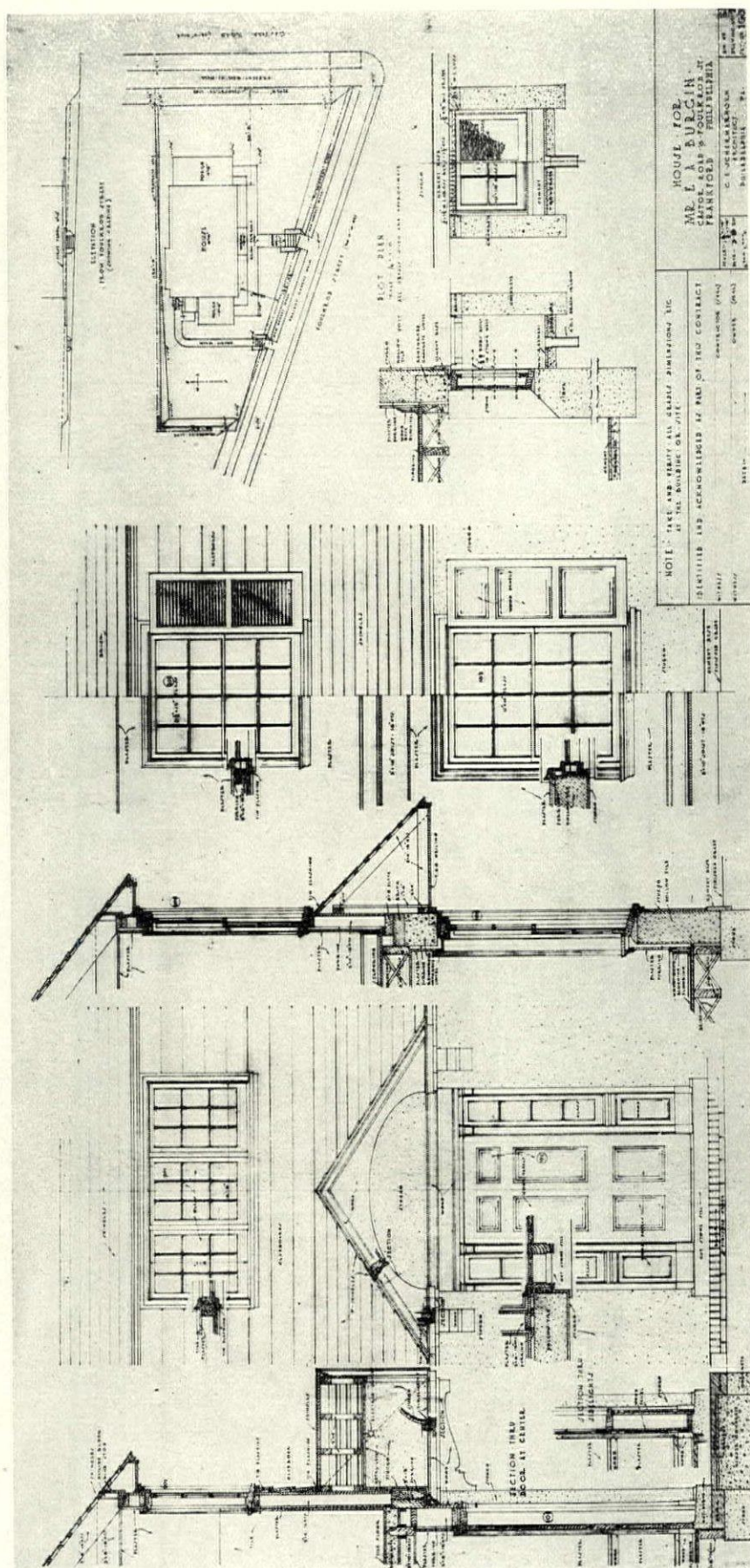
AFFIDAVITS AND RELEASES: Supplementing *Article 26-32* when necessary.

INSURANCE: Provision for wind storm and insurance in addition to provision of *Article 29*.

(Continued on Page 191)

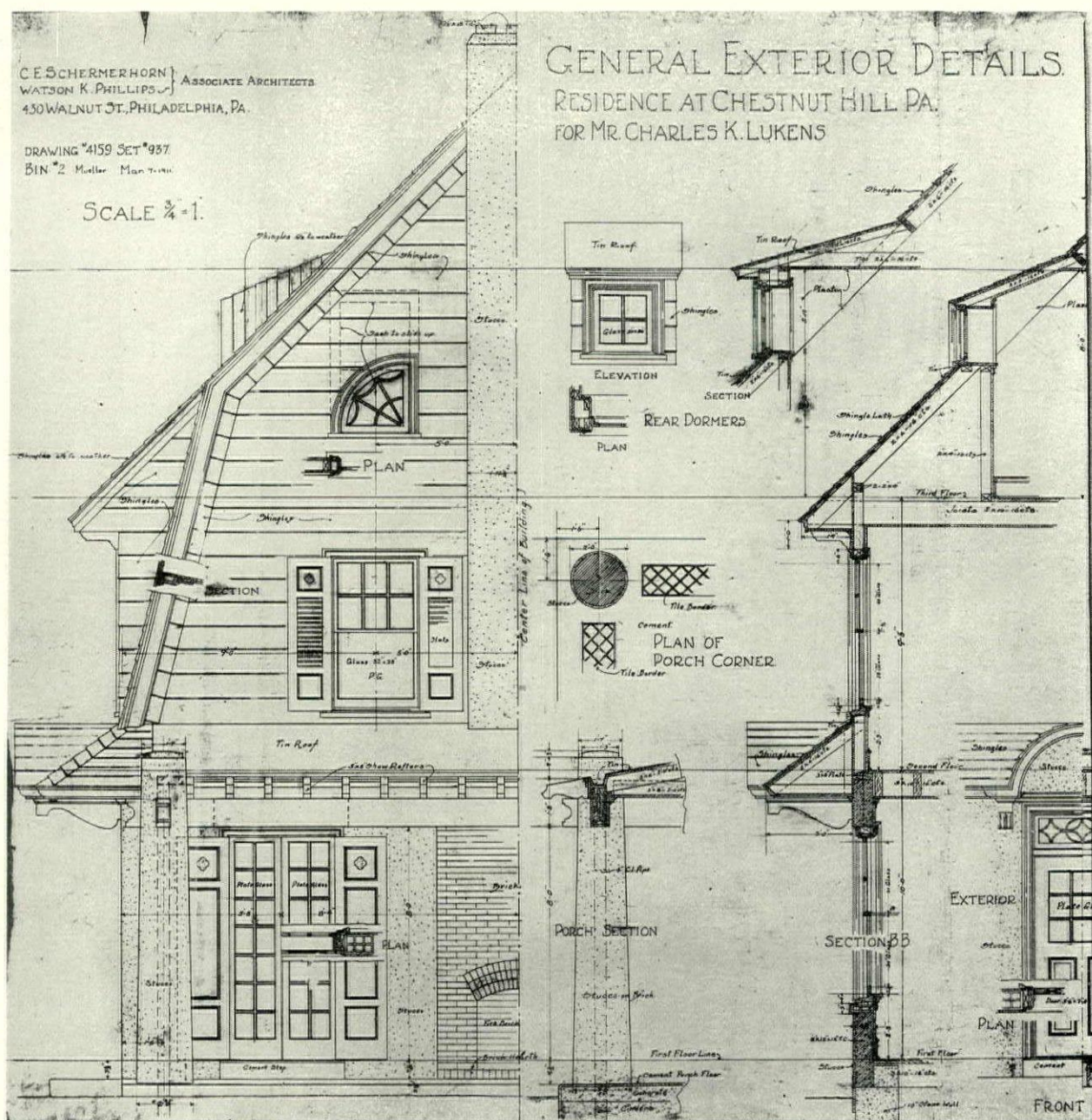


DETAILS OF CONSTRUCTION—INTERIOR OF PORCH, RESIDENCE OF MR. D. S. BLOSSOM, CLEVELAND, OHIO
 ABRAM GARFIELD, ARCHITECT



DETAILS OF CONSTRUCTION—HOUSE FOR MR. E. A. BURGIN, FRANKFORD, PHILADELPHIA, PENNSYLVANIA
C. E. SCHERMERHORN, ARCHITECT

C. E. SCHERMERHORN, ARCHITECT



DETAILS OF CONSTRUCTION—RESIDENCE FOR MR. CHARLES K. LUKENS
C. E. SCHERMERHORN AND WATSON K. PHILLIPS, ASSOCIATE ARCHITECTS



SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

Engineers' Book Shop, 126 East 41st St., New York, has the following copies of PENCIL POINTS for sale: March, November and December, 1926 and January, February, March, July, August and October, 1927.

E. J. Crowley, 153 Manhattan Ave., New York, wants a copy of PENCIL POINTS for February, 1926.

B. J. O'Brien, 60 West 87th St., New York, has a complete set of PENCIL POINTS for 1927 and June, August, September, October, November and December for 1926 which he will sell for \$5.00.

R. A. Zaetman, 246 Fisk St., Pittsburgh, Pa., has the following copies of PENCIL POINTS and books for sale: PENCIL POINTS for 1924, 1925 and 1926, each bound separately in canvas binding, \$3.50 each; Clute's *Treatment of Interiors*, \$4.50; *French Gothic Architecture*, \$4.50; Knobloch's *Good Practice in Construction*; Part I, \$3.00; Part II, \$3.00; Howlin's *History of Architecture*, \$2.00, all f.o.b. Pittsburgh.

Harry W. Iverson, 7920 Fourth Ave., Brooklyn, N. Y., has for sale a complete set of PENCIL POINTS from June, 1920, to November, 1927, inclusive, in perfect condition.

H. G. Matheys, 279 Henry St., Brooklyn, N. Y., has copies of February, 1924, August and October, 1925, October, 1926, and May and June, 1927, PENCIL POINTS which he would like to exchange for issues previous to May, 1923.

Carl J. Rose, 17515 Libby Road, Mapel Heights, Bedford, Ohio, has a complete set of PENCIL POINTS from April, 1923, to December, 1927, inclusive. They are in good condition and will be sold to the one giving the best offer.

John Kilian, 47 St. Mark's Place, New York, has the following copies of PENCIL POINTS for sale: November and December, 1925, March, April, May, June, July, August, September, October, November and December, 1926.

L. C. Hill, R.F.D. No. 6, Box No. 98, Jacksonville, Fla., will sell to the highest bidder or trade for drawing or surveying instruments the following: *Brickbuilder*, 11 copies 1913, 7 copies 1912, 8 copies 1908, 1 copy 1907, 3 copies 1904, 3 copies 1903, 1 copy 1902, 1 copy 1901; *New York Architect*, 6 copies 1908, 2 copies 1909, 1 copy 1910; *Western Architect*, 3 copies 1912, 3 copies 1914; *Architectural Review*, 9 copies 1908, and 1 copy 1909.

Alex. W. Huhn, Board of Education, 270 East State St., Columbus, Ohio, wants a copy of PENCIL POINTS for February, 1923.

PERSONALS

FRANCIS KEALLY has opened an office for the general practice of architecture at 101 Park Ave., New York.

LANGDON, HOHLY & GRAM, ARCHITECTS, have moved to 801 Security Bank Bldg., Toledo, Ohio.

WM. GREGORY RAMMEL, ARCHITECT, has moved to Suite 510 Barnes Bldg., Logansport, Ind.

TISDALE, STONE & PINSON, ARCHITECTS, have moved to 1016-17 Independent Life Bldg., Nashville, Tenn.

JACOB JOHN SPOON AND NOBLE HOGGSON have formed a partnership for the practice of landscape architecture consultation, garden and planting design, work schedules and estimates, under the firm name of Spoon & Hoggson, Inc., Landscape Architects, Bar Building, White Plains, N. Y.

L. C. HILL, Route 6, Jacksonville, Florida, is an architectural student and would like to receive literature on wrought iron grilles, railings, etc., interior and exterior period lighting fixtures, mosaic tile, plumbing fixtures, period furniture and furnishings.

DODD & RICHARDS, ARCHITECTS, have moved to 606 Architects Bldg., 816 West Fifth St., Los Angeles, Calif.

JOSEPH MCCOY, architectural artist, 232 Hugenot St., New Rochelle, N. Y., is revising his files and would appreciate manufacturers' samples and catalogues.

PERSONALS (Continued)

PAUL W. CRAMER, architectural designer of the Kring-Becker Engineering Co., 1009 Mercantile Library Bldg., Cincinnati, Ohio, would like to receive manufacturers' samples and catalogues.

GEO. BURNETT, ARCHITECT, of Los Angeles, Calif., has opened an office at 206 Reynolds Bldg., 870 Main St., Riverside, Calif., and wants manufacturers' samples and catalogues.

WETHERILL P. TROUT AND DALE TRUSCOTT, ARCHITECTS, have moved to 442 Land Title Bldg., Broad and Chestnut Sts., Philadelphia, Pa.

SYDNEY JELINEK, ARCHITECT, has moved to 3447 Queen Lane, Philadelphia, Pa.

CLARANCE WELLMAN, 5038 Walton Ave., Philadelphia, Pa., architectural student, would like to receive manufacturers' samples and catalogues.

PAUL JANSSON, 210 Magee Dormitory, University of Penn., Philadelphia, Pa., is an architectural student and would like to receive manufacturers' samples and catalogues.

O. W. AND H. B. DRYER, ARCHITECTS, have moved to the Fitch Bldg., 315 Alexander St. at East Avenue, Rochester, N. Y.

ARTHUR DAHLSTROM, ARCHITECT, has moved to 1048 Plymouth Bldg., Minneapolis, Minn.

ARTHUR F. JENSEN, 241 Ryerson St., Brooklyn, N. Y., is an architectural student and would appreciate manufacturers' samples and catalogues.

CONRAD ABELE, 427 W. Ave. 43, Los Angeles, California, is an architectural student and would like to receive manufacturers' samples and catalogues.

HOMER L. HYLTON, 12521 Hamilton Blvd., Detroit, Mich., will soon open an office for the practice of architecture and would like to receive manufacturers' samples and catalogues.

BARTON D. WOOD, ARCHITECT, has opened an office at 2848 Biddle Ave., Wyandotte, Mich., and would like to receive manufacturers' samples and catalogues.

HAROLD A. SCHULENBURG, 3528 Giles Ave., St. Louis, Mo., an architectural draftsman, is starting an A.I.A. file and would appreciate manufacturers' samples and catalogues.

SAMUEL S. RAPHAEL, ARCHITECT, has opened an office at 6 Church St., New Haven, Conn., and would appreciate manufacturers' samples and catalogues.

Through an error a change of address notice was put in the February Issue of PENCIL POINTS for V. B. Smith from Atlantic City, N. J., to Staunton, Va. Mr. Smith's address is 634-37 Guarantee Trust Bldg., Atlantic City, N. J.

JOHN W. DEHNERT, ARCHITECT, has moved to 724 Neils Esperson Bldg., Houston, Texas.

WALLACE BUNNELL, 182 Willoughby Avenue, Brooklyn, N. Y., an architectural student, is starting an A.I.A. file and would appreciate manufacturers' samples and catalogues.

HOMER H. KNODLE has opened a studio at Fort Wayne, Indiana, for the preparation of renderings, perspectives, and plaster models for the architectural profession exclusively.

HERBERT GASKAR, will you please communicate with this office concerning a matter which may be of importance to you.

QUERIES AND ANSWERS

Query: Please tell me if it is correct to speak of a "triangular arch."

Answer: Yes. There are some thirty-five forms of arches of which the triangular is one. There are three horseshoe arches—the round, pointed and plain; two forms of ogee arches; the lancet, equilateral, rampant, parabolic and shouldered; the round and pointed trefoil; round and pointed trifoliated, and the cinquefoil and multifoil are names given other forms of the arch.

FREE EMPLOYMENT SERVICE

(Other Items on the Following Page, and Page 146 of the Advertising Section)

OPPORTUNITIES FOR MEN OF ARCHITECTURAL TRAINING WITH MANUFACTURERS IN THE BUILDING FIELD: We occasionally receive at this office inquiries from manufacturers of building products of various kinds who are seeking sales representatives that have had architectural training. Any men desirous of making such connections are invited to communicate with this department.

POSITION WANTED: Secretary-stenographer desires position with architect or engineer, New York City. High School graduate, experienced, dependable, can take full charge. Salary \$30.00. Box No. 741-A, care of PENCIL POINTS.

POSITION WANTED: Architect, licensed in two Southern states, at present permanently connected on designing staff of large New York office, desires position in the South. Age 34. Beaux-Arts training, 15 years' practical experience. First class all-round man. Can manage office. Box No. 742-A, care of PENCIL POINTS.

PARTNER WANTED: Architect desires partner or associate. A New York architect, 44 years old, Paris trained designer, experienced in all kinds of work, would like to form connection with a good New York office, or would consider forming a new firm with an architect who would assume the business and practical end of the office. Box No. 743-A, care of PENCIL POINTS.

POSITION WANTED: Construction superintendent and good draftsman, 20 years' general experience on high grade work, up to date in every respect, desires position March 1st. Location anywhere if good prospects offered. Box No. 745-A, care of PENCIL POINTS.

POSITION WANTED: Young architectural draftsman would like to have work in architect's office in Pittsburgh, Pa. Completed design course, one year's general experience in office. Salary secondary to good connection. H. I. Lynch, 816 Wallace Ave., Wilkinsburg, Pa.

POSITION WANTED: Junior architectural draftsman, knows perspective. Equivalent of one year's office experience in addition to 4 years as draftsman, designer and checker on work other than architectural. Two years in New York on heating and ventilating equipment and field work during construction. College graduate. Wants to continue with architectural work rather than specialize in the mechanical. Location, New York, Philadelphia or Boston. Box No. 746-A, care of PENCIL POINTS.

POSITION WANTED: Junior draftsman, graduate of Paterson Vocational School, desires position in architect's office in New York or vicinity. Alex. Cartwright, 231 Caldwell Ave., Paterson, N. J.

POSITION WANTED: Office manager, proficient specification writer, also experienced superintendent of construction. Accustomed to direct work of others and confer with clients. 26 years' experience. Location unimportant. Box No. 749-A, care of PENCIL POINTS.

POSITION WANTED: Experienced junior designer desires position with interior architect or one specializing in houses. Thorough knowledge of interior decoration, period design and plan layout work, lettering and tracing. Capable of rendering fine interiors with furniture in colors. Elevations and perspectives. L. D. Cannon, 357 9th St., Brooklyn, N. Y.

WANTED: Office manager, architect's office in New York City. One having had experience in similar capacity. Give experience in detail and salary expected. Box No. 748-A, care of PENCIL POINTS.

WANTED: Superintendent, experienced, to represent architect at building as clerk of works on commercial building in New York City. Write giving experience, salary, references. Box No. 758-A, care of PENCIL POINTS.

POSITION WANTED: Junior draftsman, 22 years old, desires position in architect's office. Has had 4 years' experience. Energetic and ambitious. \$40.00 per week. Box No. 751-A, care of PENCIL POINTS.

POSITION WANTED: Designer now employed wishes to make change. Would like to hear from architect in New York City only who desires the services of a well trained man capable of carrying a job through. Well versed in all styles of design and types of construction. Like to take charge of medium sized office. Box No. 752, care of PENCIL POINTS.

POSITION WANTED: Junior draftsman who has had some experience on suburban and city work desires position in small office. Box No. 753-A, care of PENCIL POINTS.

POSITION WANTED: Secretarial-stenographic position in architect's office desired by young woman of ability and experience. References. New York City location. Phone Morningside 2833 or address J. W., care of PENCIL POINTS.

POSITION WANTED: Young man attending Pratt Evening School of Architecture desires position as junior draftsman. Neat tracer and letterer. Conscientious worker. Jos. Ferrante, 130-16 116th Ave., So. Ozone Park, L. I.

POSITION WANTED: Hospital specialist. Hospital planning and school work. Thoroughly conversant with details of various branches. Box No. 754-A, care of PENCIL POINTS.

POSITION WANTED: Draftsman desires position with active New York City architects. Salary dependent upon opportunities for learning. Five years' Columbia Extension schooling and four years' practical experience with well-known architects. Box No. 755-A, care of PENCIL POINTS.

POSITION WANTED: Draftsman, 30 years old. Graduate of architectural school, 8 years' experience in designing, detailing and construction of residences, office buildings, hotels, apartments, schools and church work. Box No. 756-A, care of PENCIL POINTS.

POSITION WANTED: Draftsman, 3 years' experience in architect's office, desires position with architect or builder in New York City or Long Island. Good detailer. Can lay out perspectives and render in water color. Box No. 757-A, care of PENCIL POINTS.

WANTED: Architectural draftsman for residential work, only capable, experienced designer with specialized training need apply. Permanent position. Send samples of drawings. J. Philip McDonnell, 2111 Woodward Ave., Detroit, Mich.

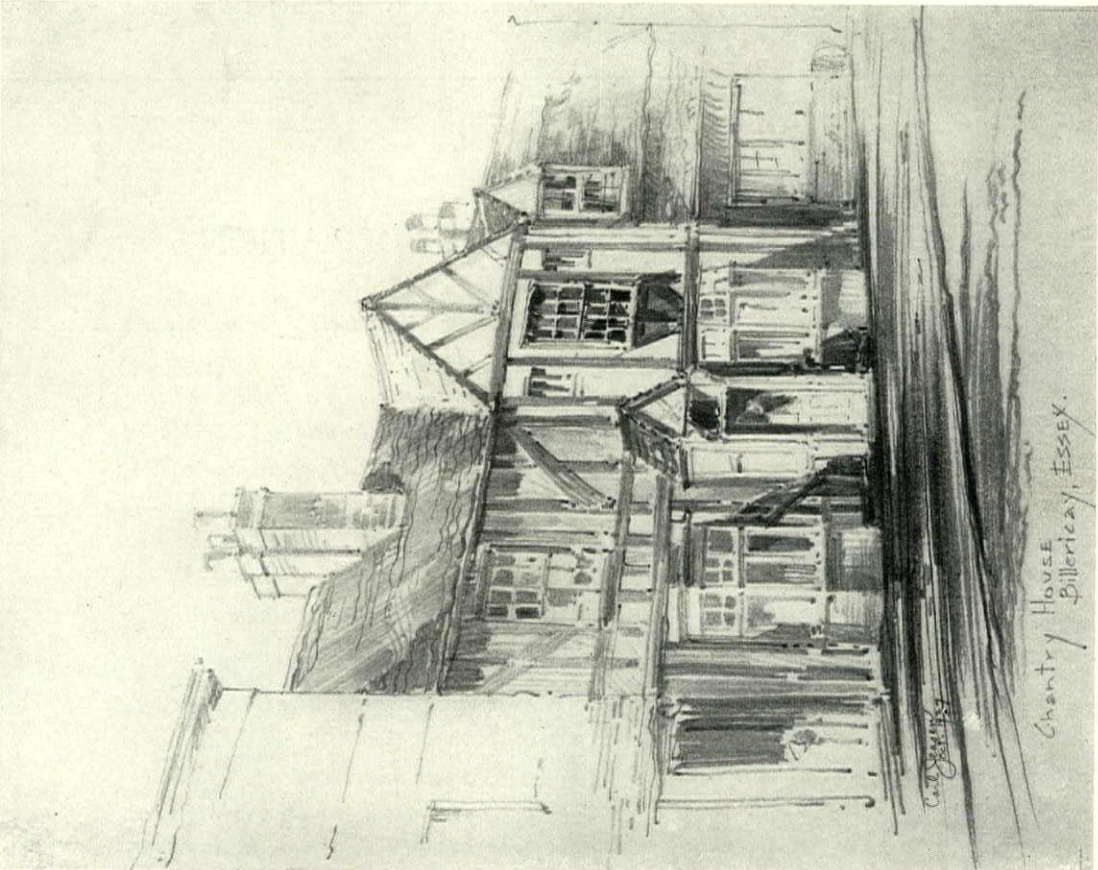
POSITION WANTED: In architect's office, building material concern or the like in Middle West. Have architectural engineering degree and advanced architectural design. Practical and aggressive. Age 28. Box No. 750, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, 8 years' varied experience. Salary \$65.00 to start. Box No. 747-A, care of PENCIL POINTS.

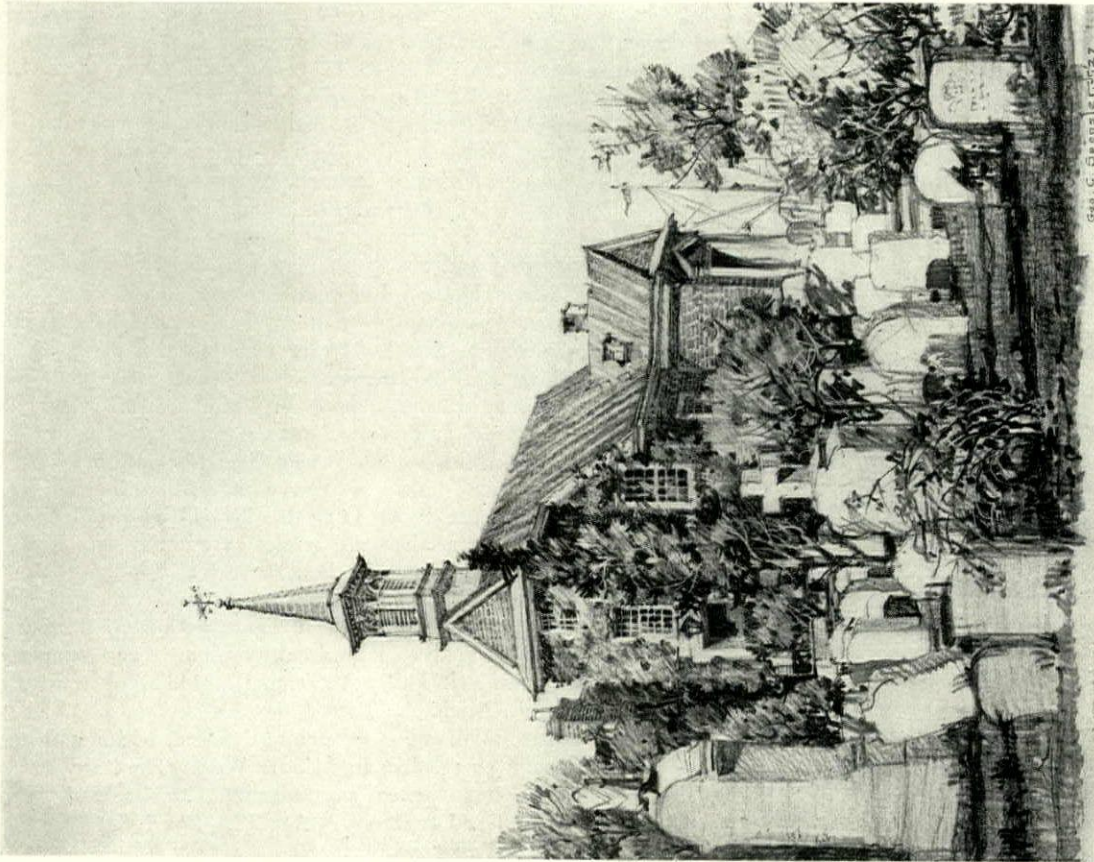
ARCHITECTS! WE ASK YOUR SERIOUS CONSIDERATION

A CASE HAS recently come up in New York which in our opinion calls for immediate attention and action by the architectural profession. An architect who in his earlier years carried on a moderately successful practice (he was made a Fellow of the American Institute of Architects in 1885) and who more recently was employed as a draftsman by a prominent New York firm, now finds himself, at the age of 74, out of a job and faced with all the unpleasant consequences of poverty. When he applies for the few openings that exist, his years of experience do not count,—the younger man gets the preference. He is by no means unfit for work,—his mind is clear and active, his health is good, his ability as architect and draftsman as shown by his record is beyond question,—but he cannot even get a trial.

Can the architectural profession afford to cast aside this man's experience and knowledge and is there no office which could make use of him? He needs a job and if given one can earn his way. He does not seek nor desire charity. The case is desperate. We will welcome information which will lead to his employment. He is willing to go to any section of the east or midwest.



PENCIL SKETCH BY CARL JENSEN
CHANTRY HOUSE, BILLERICAY, ESSEX, ENGLAND



LITHOGRAPHIC PENCIL SKETCH BY GEORGE C. SPENSER
OLD SWEDE'S CHURCH, PHILADELPHIA